

Book 2

The falsification of the narrating historical sources

Bridge

In the 1st Book of this work on the falsification of German history, the forgery of the *diplomatical* sources has been discussed. The critical examination of medieval documents – or, more correctly: the critical observation of the peculiar psychology of the scribes behind the documents – was all the while serving but one purpose: to help prove that the entire German medieval history has been falsified by a planful enormous enterprise. The old real history (of the Germanic lands/countries), thus was our claim, was destroyed, and on the empty map, the pseudo-historical building, standing before us today, was erected by the late medieval forgery association.

In this here book, first of all, two men are to be remembered, who, as my predecessors 100 and 200 years ago respectively, already spoke out the thought of the universal history falsification action. Now, once the psychological method employed by me, the method of sound common sense, has been illustrated, and some phenomena relevant to the diplomatical side of the tradition have been discussed, the next thing will be that the *narrating* historical sources of the Middle Ages (the chronicles) are put under the microscope of critique with regards to their also showing the so characteristic hallmarks and black marks of the great forgery action.

1.

Two predecessors

Universal history falsification action! *I am not the first to speak out this monstrous thought*, but I am the first in a hundred years to take it seriously. I have two predecessors whose name I write down here in admiration: JOHANNES HARDOUIN – and P F J MÜLLER.

JOHANNES HARDOUIN, the "choice learned one", who up to today, had to lead a mocked existence as "hyper critic" in a novelty corner of historical science, has, for the first time, aired the word of the systematic history falsification over 200 years ago. This ingenious man, this Jesuit father, born 1646, died 1729, in BRESSLAU's *URKUNDENLEHRE*, is brushed off in all of four lines in a footnote (p 29). After BRESSLAU had reprimanded the hyper-critics of the GERMONISTS, he carried on: "With regards to this, the Jesuit HARDOUIN went furthest; he declared *not only all older documents but also the works of most classical authors, many works of the church fathers etc. to be late monks' forgeries* (!), but in 1708, he was forced to revoke by his superiors."

LUDWIG TRAUBE¹, in his lectures and essays on HARDOUIN reports: "In the year 1693, the Jesuit HARDOUIN , father HARDOUINUS, for the first time, in a numismatical essay, attacked not only the documents, but the tradition supported by manuscripts: only CICERO, PLINIUS (i.e. PLINIUS THE ELDER's *HISTORIA NATURALIS*), VIRGIL's *GEORGIIKA*, HORAZ' *SATIRES AND EPISTLES* are genuine, *all other Latin writers forged* under the management of a certain SEVERUS ARCHONTIUS. Later on, he explained that *that had happened 1350-1480* (!!). How this wild scepticism had degenerated ever further, ever more taking on a pathological character, the following claims show: *of the Greek writers, only Homer and Herodot are genuine, the Ecumenical councils are forged, the church fathers are fake...*, all documents in Anglo-Saxon writing, but also in the Anglo-Saxon language, yes, the whole language itself is

a fraud – and all these frivolous acts, the *BENEDICTINES* committed for the honour of their orders... Partly, he cited numismatics for his reasoning. E.g. when he denies the existence of Anglo-Saxon writing, this then actually stems from him finding a coin of the Anglo-Saxon King OFFA OF MERCIA with the King's name in Roman capital letters. From that, he now concluded that the Anglo-Saxons had only known Roman capital letters, and that therefore, all other written documents are fake."

If historical research has taken the harshest of defensive postures against HARDOUIN's school of a systematical history falsification, it is very consequent and only too natural. The elementary drive of self-preservation forces the historical science into the defense. If one was to support HARDOUIN, the entire proud possession of literary and diplomatic tradition would run like sand through the fingers. It is therefore very understandable that a scare of a diminution of those possessions prompts the guardians of the tradition to the warning, in small things, too, "facing even a scarcely pleasing tradition, to remain unbiased and to resist the spicy urge of critical scepticism for as long as possible".² How even dare anyone pay serious attention to the excesses of the "wild and degenerate scepticism" of a HARDOUIN. One tries to again stabilise the disturbed equilibrium by attaching to the inconvenient phenomenon a "pathological character". By the way, in the HARDOUIN matter, the historical science has to be granted some mitigating circumstances. Unfortunately, HARDOUIN appears to be bigger in claiming than in proving. HARDOUIN is thus to blame himself to a good part, by the chopped up, half-baked, unmethodical approach of his reasoning, that his results so often appear arbitrary and erected on quite an insecure foundation, such as e.g. with regards to the denial of Anglo-Saxon writing. In some ways, HARDOUIN is a conundrum. It is obvious that HARDOUIN kept much to himself; he did not say everything he knew and what he had discovered. His claims are *too determined* and *confident* [orig. 'bestimmt und sicher'] to be regarded as quite arbitrary and uninhibited phantasy production. What stunned me most was

the *determined statement of the period* during which, according to HARDOUIN, the universal falsification of history supposedly happened. I was most amazed when I found HARDOUIN present the same period as the era of the great enterprise which I, before having knowledge of HARDOUIN's statement, had also recognised as the forgery era: *the period of the Renaissance*. The exact years Hardouin states are of no relevance, and could not be of any; because a universal history falsification action is not the work of one year, not a decade, either, but represents a task worked on by *several generations*.

A little over a hundred years after HARDOUIN, the word of the systematical falsification of history has been shouted out into the world a second time. This shout, too, found no ears in science and faded. HARDOUIN's successor was P F J MÜLLER. On this peculiar man, BERNHEIM³ comments as follows: "A dignified Court President in Düsseldorf, P F J MÜLLER, in 1814, published a book *MEINE ANSICHT DER GESCHICHTE (MY VIEW OF HISTORY)*, in which he, no doubt under the influence of the enthusiasm for primeval Teutondom inspired by FICHTE, develops the following: in times past, there was a primeval nation [orig. 'Volk'] with a primeval language, united in a primeval federation with hereditary Emperors spread all across Europe, the German nation. Some displeased ones began forming different nations until at the time of the Guelphs and Ghibellines, a general detachment from the Empire under the motto "freedom and equality" [!!!] occurred. The traitors temporarily seized Rome, the residence of the hereditary Emperors, *and during this, all original documents were destroyed*, and the comprehensive plan was drafted, to by and by destroy the primeval nation and primeval Emperors' lineage from memory, too. *Entire crowds of forgers were ordered to that end, each on a certain subject and for certain time periods, to mutilate the history from antiquity onwards in a way* to make it appear, that the German primeval nation was split up into many tribes from the beginning, that Emperordom was not hereditary, but partly subjugated to Popedom; in this way, *all Roman and Greek classics have been*

foisted on, or moved to much earlier times, and also the entire tradition of the Middle Ages in all source genres has been systematically falsified. The most interesting thing in this is that MÜLLER starts from absolutely correct methodical statements which he establishes as thesis to support his opinion, and which he composed with a, for his time, remarkable precision, namely: firstly, it is acknowledged that forgeries of sources occurred, secondly, irreconcilable contradictions are found in the sources, thirdly, internal improbabilities are found in the tradition; these correct statements however, as one can see, have only been abused for quite arbitrary and unmethodical conclusions."

It makes no wonder that historical science has taken the MÜLLERIAN statements still less serious than the already so "bold" claims of HARDOUIN. MÜLLER has lost his scientific credit by not trying tenaciously enough to penetrate the heart of the matter. He should have used all his powers proving the claimed inauthenticity of the extant paper tradition of the Middle Ages, that is, for the time being, *only* first their inauthenticity. Before he undertook to paint an approximate picture of the devastating, real German history considered right by him, his reasoning for the inauthenticity of the extant pseudo-history should have grown so convincing and meaningful, by way of following a strict method of critique, that it would have been unimpeachable.

His method consists of quite impermissible generalisations of singular phenomena in the tradition. From the fact *that* there are series of forged historical sources, that here and there, contradictions in the sources, and that now and again, internal improbabilities can be found in the tradition, cannot be concluded, without anything else, that the *entire* written tradition is a falsification or fiction, such a conclusion is arbitrary and unmethodical. MÜLLER had quite correctly recognised that the described conspicuous peculiarities of the paper tradition should be the starting point, but he lacked the guiding line of a method, and he therefore went astray. However, his final result may not be necessarily methodically

imperative, but it is nonetheless correct! Admirable, how MÜLLER, by excellent instinctive scent, found out about the secret of the universal enterprise: his description that entire crowds of forgers have been at work, each for a specific subject and a specific period, is in principle correct. Peculiar finally, how accurately the final results of HARDOUIN and MÜLLER are overlapping!

The way things stand with regards to their behaviour concerning HARDOUIN and MÜLLER, the experts should be granted extenuating circumstances. Both men aimed way too high. A water miller won't cut his own water off, the historians won't cut off the branch on which they are sitting. It is only too understandable if historians view *scepticism* as a dangerous instrument of which to keep one's fingers off. This is why in modern historical critique, the word 'considerateness' plays a big part. Remain considerate! "To resist the spicy urge of critical scepticism for as long as possible!" How one is to make do without scepticism in matters of authenticity – and yes, this alone matters in the realm of historical source research – remains a secret of the trusting experts. Until today, especially every time when a separation of the genuine from the fake had to be carried out, all the world has quite rightfully employed critical (i.e. methodical) suspicion for a separation tool. Which of course, the expert cannot deny; but he wants to be secured, once and for all, against such foundation-breaking attacks the way HARDOUIN and MÜLLER have launched them. Therefore, according to BERNHEIM⁴, a protective defense has to be erected, namely: "the methodically conscious understanding of the nature and kind of the occurring forgeries as well as a criteria for their distinction from the genuine, the way methodology teaches us." [...] just translating...]

Thus we find ourselves confronted again with the highly praised methodology of modern historical research. In Book 1, in the realm of document critique, we have already had plenty of opportunity to get to know this method, so "razor-sharp and sparkling shiny" in the eyes of the experts, in its working ways and its famous results. Nonetheless, in possession

of this method, the document critics sure feel strong enough "to resist the spicy urge of critical scepticism as strongly as possible", they have however, fallen for another, much more dangerous urge, namely the "methodical" habit to explain all of the in the document mass occurring monstrosities and riddles with the bottomless stupidity of the medieval document scribes and forgers. A mental state however, the way expert critique wants to pass off to us as really existing with regards to medieval, educated humans, resulting from their would-be-method, is an impossibility. Thus, the nowadays method loses all critical value, and will have to be replaced by a new method.

2.

The method of sound common [human] sense

If, according to a bonmot by Lord Acton, the historical method is nothing other than a doubling of sound common sense, then, without question, the previous method can not be the right one; because the way their results, e.g. with regards to the faulty date entries in the medieval "indubitably genuine" documents, are only too clearly demonstrating, that method not only merely consists of simple sense, but it heads directly towards a decimation of common sense. It could thus also be established that the method previously in use is lumbered with a fundamental flaw: *it [the flaw] lay not in the formally flawless construction, but in its foundation, its starting point, its operational basis.* Yes, the method is founded upon evidence of eyesight, is based on real objects – without however, contemplating that it is the kind of reality itself which is in question. Because the entire process revolves around the question of the kind of historical reality in the tradition laying before us: whether the given

tradition, the way it presents itself, is natural, i.e. untouched, or whether it is artificially modified, foisted on, forged. Diplomatics presumes and takes for granted the very thing which is actually only to be proven: the kind of historical reality laying before us. The previous, relative method is to be replaced by an examination procedure which *does not compare the objects amongst each other* – and puffs itself out in circular reasoning – but which undertakes a comparison of the entirety of historical objects with an independently existing entity. This independent normative comparative element is the sound common sense [orig. 'gesunder Menschenverstand'], or, more to the point, the contents of general experience. The new method, working on a scale of absolute calibration, thus consists of a call upon reason, upon sound common sense.

Our previous investigation has established that the state of the historical-critical method, valid from old and still so praised as "rocksolid", is as poor as imaginable. The go-to method has been unmasked as an innocent game of blind man's buff. This is because all methodical considerations in the usual authenticity critique are based upon an unproven foundation. This axiomatic pre-requisite is: there is a "genuine basic stock" of indubitably certain historical facts. And how does one suppose to recognise this genuine basic stock? By the found *conformity* of the most varying sources! So, according to this, the fact of the conformity is to guarantee authenticity. But, we ask thus, *must* conformity guarantee authenticity with imperative necessity? What if the conformity were to be attributed to exactly these conforming sources, root and branch, being the work of a systematic forgery enterprise! *If* such planful, universal action had indeed taken place, then the established conformity of the products of the enterprise would not at all be surprising. The conformity *can* be caused equally artificially and naturally; a priori, i.e. by either necessity of thought or nature, authenticity by conformity does *not* follow, at any rate. So, because from the start, it is quite doubtful whether the established source conformity has been caused artificially or

naturally, a critical method has to thus principally consider the possibility of a conformity brought on artificially. The old authenticity critique does not do that; it is based upon an impermissible presumption, it presumes *before* every examination that which it only wants to prove in the first place: that there is a genuine basic stock in the tradition. Why, this presumed "genuine basic stock" only represents the *final objective* of all investigation. So, with this alleged critical process, the thus gained results are founded upon circular reasoning; from a basic stock, uncritically accepted as genuine, one takes so-called criteria of authenticity, and then wonders that by way of these criteria, a genuine stock is established.

It becomes clear from these considerations that with an authenticity critique without foundation, the tradition as an *entirety* has to be questioned. Since principally, the possibility of an artificial generation of the source conformity has to be considered, nothing must be assumed as established or certain *before* any investigation. The authenticity criteria must not be generated from the mass of the tradition itself – since the latter, principally and in its entirety, is under suspicion of having been born artificially – they have to be generated from *extra-historical phenomena*. The objects of the world of tradition must not be compared amongst each other (relative critique), but they have to be put in relation to extra-historical norms, they have to be judged from a viewpoint which lies outside of the spheres of paper tradition. *This extra-historical phenomenon is the general, daily, living human and life experience*, it is, in other words, our sound common sense. In the place of the previous relative method steps an absolute method, the method of sensible interpretation of all objects of the tradition, i.e. the critical judgement of the paper tradition experience by the living present experience.

Our method with regards to the historical tradition the way it lay before us in the objective attire of paper, writing etc., does not consist of making observations in this or that direction – perhaps in a way we conduct observations of the starry skies – but our

investigation aims at finding out whether the tradition before us, in detail as much as in its entirety, is at all genuine. We do not observe *as if* the history is genuine, but *whether* it is real; we do not want to make statements on the arbitrarily presumed "indubitable" reality of the tradition, but we want to examine whether the reality of the tradition, the way it appears, is at all a natural, untouched one, or an artificially cooked up one. Now, when- and wherever the question aims for the authenticity of a given reality in the historical science disciplines, the examination method can *not* consist of *a comparison of the examination objects amongst and with each other*, but of the comparison of these objects with an *externally or super-objective phenomenon*, i.e. with the contents of the general experience. The decision of the authenticity process can only be achieved by calling to reason, popularly speaking, calling to the sound, i.e. un-miseducated human reason. I therefore name this method "*the method of sound common sense*". The advantage of this method to the previous method of comparing objects which was only appearing to be "empirical", is obvious: it applies to things a yard stick with *absolute* calibration. In this, I stress with the utmost emphasis what I consider a sensible interpretation: the evaluation of the tradition by the *general human experience*, i.e. the stock of experiences *common to all humans*; it is not before a forum of a mist-encumbered three-chair, on which divination and intuition are active, where the decisions are made, but before the forum of plain reason.

May the rational interpretation of the tradition be tied to the dates, events, persons of the tradition, and may it work with the material of the tradition, its final subject of assessment however, is not the historical material, but the *history scribe and document scribe* standing behind that material. All tradition hasn't grown like grass out of the ground, or fallen out of the sky, but it is a product of human activity. The activity of certain humans whose output exists in this or that hand-writing as a document, a chronicle, an annal/almanac etc., that is, *the history-writing human is to be judged*. The task is to observe and judge these composers,

standing behind the tradition, who pass off their literary works as historical reality. So, the rational interpretation consists of checking the literary modus operandi, the thought processes revealing themselves in the works, the entire mental disposition, in short, the *psychology of the document and history scribes* against the general experience.

The subject of the appeal to reason is not the individual tradition, but the composer standing behind that tradition; the rational interpretation does not concern itself with the question – or, not predominantly with the question – whether the *events* could have happened in the described way in reality, but with the question, *whether the history and document scribe could have reported and written down about certain events, persons, dates, the way they did write them down if they had really been who they claim to be in and with their work*, if at the stated time (e.g. in the 12th century), they had really worked in their alleged capacity (e.g. as a notary in the Imperial chancery).

3.

Double documents and re-issues of documents

According to the historian O LORENZ's opinion, who has gained experience in this, it is surely supposed to be a mistake to assume that a person will always encounter the goodwill to be understood, too. It therefore appears advisable to illustrate the method of sound common sense anew, as well as its handling in the following by further examples of document critique. Again, the medieval human, the document scribe is to be evaluated, that is, again, we will proceed beyond the individual document, into the realm of the mental attributes of their alleged composers. In doing so, we will get to know a new category of medieval diplomas.

Re-issue. Pre-documents. A peculiar phenomenon of the medieval document business, following FICKER's example, has been dubbed *re-issue*. The term seems chosen well, giving at once by itself a simple explanation of the state of affairs. During the checking through the document stock, it had to strike as conspicuous that in numerous cases, the diplomatical fixation of a legal act is preserved *in two or more copies*, whereas the second and the following issue(s) show, to a smaller or larger extent, *deviations*. "In some cases, the reason for this is apparent", says BRESSLAU⁵, "when for example a ruler had documented the granting of a right as a King, the recipient could have been interested in receiving a second issue after the originator had become Emperor; or, who perhaps had received a document from a King before his coronation, had it repeated once the coronation had taken place. Furthermore, this concerns cases in which a re-issue was desired because of a changing of the seal of the originator. In other cases, it was about improving the first precept, to add something or to specify more accurately." Such re-issues could be carried out by the same ruler or by his successor. These statements sound generally understandable and plausible, at least, the trained ear of the diplomatists finds nothing to pick. To us however, it appears peculiar how a recipient could have found it important to receive the diploma, which the ruler had issued to them as a King, as a second issue when that ruler had become Emperor. Well, if it had been about diplomas which in any way, shape or form had been connected with the act of promotion to Emperor! Precisely that however, is consistently not the case, the re-issues are concerned with the most common legal content, too. And supposed it would really have been an advantage for the recipient, although we cannot imagine how, to have a document, which was received before the coronation, re-issued after the done coronation, then why did not *all* recipients secure that advantage for themselves?? This is not the place to further follow the path of critique in that direction, we rather want to temporarily be satisfied that in the Middle Ages, re-issues have been popular for the mentioned reasons.

Now, just how, according to the nature of the subject, did the chanceries have to proceed with re-issues? "If the chancery proceeded smartly, the changes which had been necessary, taking into account the later creation of the re-issue, should have been acknowledged." Certainly! That goes without saying! Because in the publication and fixation of the occurred changes lies the nature of the re-issue. On this point, too, we now have to find the old experience confirmed – if we, with the ruling opinion, consider the documents "genuine" – that the medieval chancery civil servants, when exercising their profession, behaved like semi-idiots, because "especially in re-issues, still more frequently than in other confirmations, mishaps occurred". (BRESSLAU) Let us hear of what nature those mishaps are.

I. "Under OTTO II., on the 3rd of March 980, the NIENBURG monastery received a deed of gift of a larger number of villas; later, for unknown reasons, a re-issue of this document was produced, in which several of the in the former diploma mentioned locations have been left out: in the re-issue, one kept the place and date from the pre-document, but *arbitrarily* lowered all year numerals by one unit, so that the former and the latter are no longer in accordance." (BRESSLAU, p 310) So, after the 3rd of March 980, perhaps still in the same or a following year, the first document (pre-document) was re-issued due to changes having occurred, and thus, "if the chancery operated skilfully", would have naturally had to contain the place and date of the re-issue day; it would have also made sense if the old dating of the pre-document would have been entered next to the new date entry, with a reference to the pre-document, of course. Such absurdity and nonsense however, the way it now exists in the dating of the re-issue, is just too much of a tall order for a person who has their five senses together: it's not that our chancery scribe doesn't write down the date of the re-issue day, he doesn't even carry over the date of the pre-document unharmed, because he *arbitrarily* decreases the year entries by one. But don't anybody ask me: why? Nobody can answer this question of fate, and no diplomatist, either. This could simply be merely an

arbitrary "mishap" of the unskilled chancery civil servant, the diplomatists tell us, because both of the deeds are indubitably "genuine". Quite to the contrary now, for the others of us human children, nothing is as certain as that at least the re-issue is a forgery, and not a practical one – because in that case, one would not have *left out* a larger number of villas – but a forgery of the late medieval forgery enterprise. We are all the more supported in this assumption when we find out from a third party⁶ that the scribe of the re-issue also employed a peculiar process graphically: he did not write in his natural hand-writing, but had the idea to cautiously imitate the hand-writing of the pre-document. But lo and behold: he imitated the model source only in *individual* attributes, in as many other attributes, his copy shows "consistent deviations"⁷ from the model source! This forgery trick is oh so well-known to us from the REICHENAU and MAXIMINIAN forgeries! Much like the re-issue, the pre-document is also a forgery, which reveals itself, among others, via the diagnosis: in the pre-document, there is, "after the word "in pago", a gap for the entry of the province is left". So, composer and scribe of the first documents didn't know, and couldn't have found out from the NIENBURG abbey, in which province the donations were laying? And the NIENBURGERS would have accepted such gap-laden document without prompting the little mishap to be corrected? In the re-issue by the way, we find the name of the province (in pago Sirmuti) entered.

Both our diplomas are characteristic discharge of the universal forgery action and form a *forgery unity*. Like all so-called pre-documents and corresponding re-issues, they belong together tightly: originally planned as *one* forgery, the insecurity about predominant parts of the forgery (names of originator and recipient, dating matched up with the named persons, etc.) made it seem advisable to found the falsification upon an *elastic basis* by offering several entries to chose from. If there is in existence a so-called re-issue to a pre-document, it is a sign of the forger deliberately *wanting* to make ambiguous statements on

certain important points (names, dates, hand-writing etc.). In the following, there will be further proof of this forgery trick.

II. "We have two sealed originals of a custom's privilege of OTTO IV. for the town of BRAUNSCHWEIG from January 1199. The second one is furnished much better graphically, and names four more witnesses than the first, among them the bishop HERBERT VON HILDESHEIM who could not have been a bishop in January 1199, but was elected only in the autumn of that year." (BRESSLAU, l.c., p 310) In this case, the insecurity over the begin of the reign of the HILDESHEIM bishop caused the two-fold production of the forgery.

III. Pre-document of OTTO I. (St. R. no. 449), and re-issue of OTTO II. (St. R. no. 564), both for MAGDEBURG.⁸ In this re-issue, too, the chancery civil servant committed a "blunder". Naturally! one can shout, because what other purpose could those re-issues have had if not the notaries committing blunders! Why, it is exactly the faultiness that is in the nature of a re-issue. Before we begin, it may be pointed out that in all these falsifications – which of course are late medieval *learned* forgeries – the legal contents, as prose, were treated entirely as a sideshow, and that the main focus was placed on the *names* (of the originator, recipient, witnesses), and, in connection with those, the relevant *dates*. Ordinary deeds of donation and similar documents have not been cooked up for the donations, but the donation is to open up the opportunity of introducing certain made-up personalities as historical factors. UHLIRZ now has the following to tell on the MAGDEBURG diplomas: "For both diplomas, the notary denoted as LH. delivered the concept, but only St. 564 (OTTO II.) has also been written by him, while his colleague LG. produced OTTO I.'s document (St. 449). In St. 564 now, LG. had an accident, entering only the year numerals matching OTTO I." There wouldn't remain just this one "accident" however, because, as UHLIRZ continues, "this document (of Otto II. with the wrong year attributes) has then been used by LG. as a model source for a third document St. 565 (of OTTO II.), and thus" – as is of course only

natural! – "the wrong dates went across to this document, too." Thus, both notaries happily committed the same fatal "accident". Naturally, the blunder never entered the consciousness of either of them, and then also, every time in such cases, from sympathy, the authenticating chancellor, or, since the personal recognition by the chancellor, according to the diplomatical findings, has been dropped as early as after the year 876 – whether from fear of embarrassing themselves by their personal authentication of so many nonsensical concoctions?? – that resort responsible for the final check of the finished document, overlooked the mistake(s).

Quite entirely unintelligible however, is the behaviour of the *recipients* of such double documents. Especially frightened and cautious natures, *who much valued that their diplomas were complete and flawless in the small details, too* (naming the ruler as King or Emperor etc.), were supposed to have asked for re-issues, double documents. These cautious and critical recipients were now supposed to have accepted these often unbelievably bowdlerized second issues without complaint?

This kind of interpretation of the written tradition, or better: the originator psychology, does of course not find fertile ground among the contemporary "empirical" researchers. Quite interesting is the following scientific confession of a diplomatist: "Irregularities, which to us moderns appear monstrous in official documents, are nothing rare in those centuries. Mistakes arising from older model sources are examples of how, next to highest skills, there lies a carelessness and thoughtlessness which does not entitle us any longer – to use a SICKEL bonmot – to validate *even nonsense* as a ground of suspicion."⁹

With that, modern historical science has let us hear their battle cry: Down with reason! Long live the method of nonsense!!¹

IV. H ZATSCHEK¹⁰ reports on the following interesting cases of *double issuing*: "In the

I Sorry to interrupt, perhaps it's just a mental blockage here, but to me the last sentence of that quote Kammeier cites, sounded like the exact opposite: "nicht mehr berechtigt" = "no longer entitled", i.e. nonsense is *not* valid as being ground of suspicion anymore, which would however, contradict the first sentence of that quote.

years 975 and 976, PASSAU has received documents of OTTO II., which have been preserved in double issues respectively." So, the recipients in PASSAU took it very, very finicky when they had documents issued to them. On one and the same thing, they had right away two documents made, once in 975, the second time in 976. Why actually the good PASSAUERS had such peculiar desires – we can never ever find out. The existing "genuine" documents "prove" – at least to the gilded diplomatist – that the PASSAUERS simply were such peculiar fellows. Now however, our eyes turn to the scribes behind the documents; by the attributes of the produced work (the document), the old composer sufficiently reveals himself to us.

Our Passau diplomas are, for one, D. 111 which, as we have heard, is preserved in *two* copies (D. 111a and D. 111b). Now, what turns out as a surprise, when comparing the two pieces which were about the same thing, after all? They deviate from each other in one important point; namely: "The two versions of the D. 111 are primarily distinguished by their different dating." And about the two versions of the other diploma (D. 136), we find out: "D. 136 has been composed and written in the chancery... However, the dating is incomplete (!). The 1's of the year of incarnation are missing, yet it nonetheless already deviates by four (!) years from the dating of the D. 136b. For the indiction and the years of reign, there remained a gap."

We see him sitting before us again: the educated medieval chancery civil servant, whose power of reason temporarily so shrivels up that they no longer know, nor can find out with all the effort of their mental powers in which year they actually live. In the datings, of all things, the pitiable man falls into the most unbelievable retardation; as much as he tries, he doesn't even succeed in correctly counting up to 10 or 20. He errs by four (!) years in the entry of the year in which he lives. He is simply unable to come to the correct solution. Anxious and cautious as he is, he rather leaves out the 1's of the year of incarnation; he leaves

out the induction, too, and since in these hours of weakness at the desk, he is of course also unable to correctly calculate the year of reign of his ruler, he leaves that also blank.

However, what lets us doubt the sensibility of the yester-people almost more, is the behaviour of the people in PASSAU who had these documents issued. Without blinking an eye, they have accepted those famous document fragments and stored them in their archives as valuable treasures! And they simply were that overly cautious, and wanted to proceed so finicky accurately, that they ordered *two* issues of each document! –

On the basis of the appeal to sound reasoning, we had to already establish in Book 1, and we have to explicitly say it out loud one more time: the described medieval chancery scribe who has been raised and educated in a school in a monastery, a cathedral, or a court, but who ends in a state of semi-idiocy every time he has to write documents, is, with regards to his psychology, a flat out impossibility. The documents in question are forgeries. They cannot however, be "practical" forgeries, because "practical" forgers, too, could not have possibly employed such crack-brained procedure in their doings. All these pieces have been created in the late medieval learned forgery headquarters.

4.

Addenda [late entries] and gaps in the dating

It was developed in Chapter 9 of Book 1: it lay founded in the nature of a universal history falsification that the former, genuine *chronology* had to also be destroyed, and a new, forged chronology had to be put in its place. In order to achieve its ultimate objective of falsifying

medieval history, about which everything necessary will be said in a later Book, it was furthermore required not only to arbitrarily mess around with historically real events and persons within the framework of the to be newly created history painting (i.e. to chronologically pre-/post-date them), but for certain purposes, events and persons have been freely invented/made up. So, *if* it really is like that, *if* the now existing history of the Middle Ages is in many areas flat out prose, then this artificial birth of the history must be recognisable by certain attributes of the falsified tradition (the documents and chronicles). In the allegedly genuine medieval diplomatical and narrating sources, forgery black marks must be detectable. Namely because the forgery association had to fail in their smooth and comprehensive achievement of their enormous task. To so fortunately put into reality the plan of the falsification of the entire medieval history, that a wheelwork, gearing to a T in all individual and smallest parts, would be created, was impossible, at least it definitely proved to be during the course of the great enterprise – which of course did stretch across decades – an impossible undertaking. As it has already been said in Book 1, more than anything, it was not possible to weave into an irreprehensible, flawless fabric the numerous threads and threadlets of the chronology which had to criss-cross and overlap in innumerable spots hundreds of times over, to link them up in a way that a name and a certain date would always remain in accordance. Regardless of how thoroughly and how often the individual forgers together with each other have deliberated arising questions and their suggested solutions – even the minutest chronological accident or insecurity had to create fatal results. One has to just once put themselves into the shoes of this several hundreds heads strong association for a minute. Viewed on the whole, the bold strike succeeded, in all details however, the artful structure shows cracks. In the eyes of the forgers, these deficiencies and cracks meant but cosmetic flaws, perhaps regrettable, but completely harmless – as long as no critics showed

up who were *outsiders*, and who carried out intense inspections with sceptical curiosities on the erected structure.

Unfortunately, a time came in which independent men had the nerve to critically examine the old honourable documents under the magnifier. Thus a hostile power whose appearance the fathers of the great history falsification hadn't anticipated, didn't need to anticipate, has entered the world of historical sources. Who would have thought that science, and scientific, independent research would become public domain to all of mankind!

Although in the first centuries after the great enterprise, in order to prevent the threatening fate, a safely functioning measure was always successfully employed: outsiders were simply locked out of entering the document archives. The archives were kept locked up suspiciously from any stranger back then. With what difficulties and vexations independent researchers had to struggle only a hundred and fewer years ago in order to get free access to the parchment treasures of the archives, can be intensely gathered from the travel journals which had been published by the members of the MONUMENTA (in the Volumes of the Archive of the Society for older German Historical Science). One was never shy of an excuse; then it was claimed that the documents weren't there – or they were in such an untidy state that nothing was to be gained from them, or simply: Mr Archivist wasn't present, and also, the keys to the archive were misplaced and not to be found. However, these comfortable tactics weren't going to work in the long run, whether one wanted it or not, one had to eventually allow the documents to be seen, and with that, the spectre of discovery of the former forgery action began looming over the mass of the tradition.

We now ask ourselves the question: what might have been the simplest measure for the forgery association to circumnavigate dating mistakes or inconsistencies between an event or a name and a date entry? Answer: one left a *gap* for a date or a name. Now, this gap was left there forever, or, during the course of the enterprise, later, after long consultations

and deliberations, these gaps were filled with dates and names which were considered right or almost right. So, one carried out *late entries*. And for this, specialists were employed who, in the truest sense, professed as gap stops in their occupation.

If indeed this was the case, then it may be expected that in the diplomatic tradition (and naturally, the literary one, too) signs of that occupation may be found. And, what's more, since the universal action resulted in a *general* falsification, such attributes must surface all across the entire document mass of the Middle Ages. And that indeed, as we will see, is the case.

I E STHAMER¹¹ has examined 1927 original documents from the SICILIAN chancery of CHARLES I. of ANJOU, which, according to him, are "indubitably genuine". During the investigation, he made the discovery that "the dates placed at the end of the original documents sometimes less, sometimes more clearly distinguished themselves from the text of the document". (p 250) This peculiarity can only be explained by the assumption that all those datings have been written down later than the rest of the text; the date entries must be *late entries*. This is sometimes recognisable by the changed kind of conduct, sometimes by the sticking-out of date entries from the lines, or the deviating colour of the ink. Thus, the date entries have been late entries "almost throughout" in these documents. What STHAMER further discovered, makes the affair still more peculiar to us. "To the largest extent, the datings have been added not in one move, and not in all their parts either, but only in certain entries, and in these in return, in several, mostly two phases." (p 251) According to STHAMER, one has to imagine the procedure in the chancery like so: "Of these individual parts of the dating, the year of incarnation, and oftentimes the entry of the indiction and the year of reign, have been written directly after the context, whilst for the location of the issue, and for month and day entries, the required gaps have initially been left open. These two gaps have been filled-in late, but not at the same time."

As we hear further, these documents have also been entered into the registry by the clerks. (Registry is a collection of copies of the documents issued by the chancery, produced in the relevant chancery.) Now we experience another surprise. "In the registries, too, the datings have been late entries throughout, and in the exact same two and three phases respectively, as is the case in the relevant originals. I have compared more than 100 originals with registry entries", STHAMER writes, "and arrived at the same result every time" (p 253). Now in these registries however, "gaps not filled in the date entries" are also found; "so, one time it's the entry for the location of the issue that's missing, another time it is the month, another time again, it's the month and day, sometimes the entire dating is missing altogether."

Such "facts" arouse a shaking of the head in the amateur. Only the expert remains composed as always, and they explain the origin of such documents roughly as follows: let us assume that in the Sicilian chancery, there was a document to be written about something. So, the chancery civil servant sits down and writes down the text of the document, complete and ready, yes, he has gotten as far as writing down the year, the indiction and the years of reign of the dating – when he receives orders to temporarily wait with the completion of the rest of the date entries. Perhaps the document was supposed to be issued only after a while, and because that may potentially happen in a different place, one left a gap for the location (as well as for month and day). Finally, the day had arrived on which the clerk could sit down in order to complete the dating line with issue location, month and day. He has just written down the location – there, something else interferes this time; again, the document is supposed to be completed at a later date, because – but heck may know that one! Still, the dating line remains incomplete until, thank God for that, the hour arrived in which the scribe was able to put month and day under his diploma. You see, dear Mr Amateur, so quite by and by, so cautiously and considerately, the old-honoured documents were created. –

II. After having just about recovered from such "explanation", we carry on. Inspired by the findings in the SICILIAN documents, STHAMER had the idea to now also examine the remaining medieval document mass with regards to establishing whether there are late entries detectable in the dating of the Imperial and Papal documents, too, for example. "Indeed", that is the result of the STHAMERIAN investigation, "we can open the "*IMPERIAL DOCUMENTS IN ILLUSTRATIONS*" wherever we want, everywhere, from FRANCONIAN times right down into the 15th century, it shows [...] that after 'Data' the month entry, after 'Actum' the location entry have been entered late into the completed original; often enough, the words 'Data' and 'Actum' themselves, as well as the varying year numerals of the year attributes" (STHAMER, l.c., p 259). Of course, many dating gaps are to be found which have never been filled (p 260).

Thus, the "fact" emerges **that in all German chanceries, and in the most varying centuries, late entries are not perhaps individual occurrences, but "that they can be viewed almost as the rule"** (the way P KEHR has already established it with regards to the documents of HENRY III.). On the question of late entry dating, e.g. for the chanceries of Henry II. and Konrad II., the following information exists: "In 373 primeval writings from the times of Henry II, the day entries in about 60, the issue location in about 12, the day and location, as well as the entire dating in around 50 diplomas have been entered late... In the 151 primeval writings from the time of Konrad II., the day has been a late entry 25 times, the location 14 times, day and location in around 30 diplomas. So, that is a good third under Henry II., under Konrad almost half."¹²

III. So far, we had to establish an almost regular late entering of datings in medieval documents. With regards to that, what about the *names*? On that, we receive the following interesting explanation with regards to the German Kings' documents of the 10th and 11th centuries: "Where there is a decree of a donated possession by province and earldom which

had been denoted by the name of the count [...] there has often initially been left a gap which was filled in only later. In a not quite small number of documents, the filling-in of the gap has been accidentally forgotten, and so, the name of the count is missing in the originals issued to the recipient."¹³

One more time, let us overview the interesting results of this chapter, and let us resolve, for a brief moment, to join the experts in assuming that the examined documents are "indubitably genuine", then that leaves us with the explanation for the conspicuous phenomenon of the so exceedingly frequent late entry: in the medieval chanceries, one proceeded with the utmost care and accuracy in writing the documents. One did by no means want to write down something wrong! It is inexplicable however, how one could have been so sloppy to give away documents in which one "accidentally" left gaps unfilled for important entries (dates and names). Then, also simply unintelligible how the recipients accepted such fragments without complaint. And finally, one is to compare (e.g. with HENRY II. and HENRY III. in Book 1, p 60 and 66) what nonsense came out of the dating despite all the care and effort. If we consider these documents genuine, we have to simply despair over the retardedness of medieval, educated human beings.

To us, the phenomenon of the many late entries and gaps offers new supporting evidence that with all these documents, we are dealing with falsified creations. However, these falsifications can *not* be "practical" forgeries from varying centuries, but all medieval documents with the thus far described peculiarities (errors in dating, so-called non-uniform dating, re-issue and double issue, gaps and late entries of dates and names) must be the result of *one* late medieval *learned* universal forgery action. It will be the task of the following chapter to reinforce this point.

5.

Isolated 'practical' forgeries or uniform 'learned' forgery action?

Besides the many already by expert critique discovered document forgeries, an enormous mass of so far considered doubtlessly genuine documents from the medieval chanceries must now also be declared to be forged. To us, the evidence to that effect resulted on the basis of an appeal to sound common sense, which in case of the assumption of the authenticity would have to sanction a mental state of medieval educated humans that, because contradicting all of experience, is impossible.

Now, the following objection lay near: admittedly, these here documents in question, too, are equally fake; but couldn't they then not be fake pieces from the most varying medieval centuries, created independently of each other, cast by "practical" forgers who, in doing so, wanted to surreptitiously obtain their special actual-material advantage for their church or monastery?

In the following, we want to deliver thorough reasoning for the complete indefensibility of this assumption by one example. To that end, we have to turn our attention to the hand-writing facts. If the viewpoint of isolated practical forgery occurrences were correct, that would mean, according to the hand-writing facts, that several times during the Middle Ages, far-reaching associate (regional) forgery enterprises must have taken place. Namely, the hand-writing comparison shows *identical hand-writing of entire series* of documents for the *most varying, independent recipients*. Entire groups of different recipients, among each other quite independent and far separated spatially, would have had to bribe a forger – each group their very own – who, agreeing to the special desires of their individual consignor, would have forged entire series of Imperial documents. One would have to imagine the whole affair thus: that either professional forgers must have been travelling up

and down the country by the dozens, advertising and producing their art everywhere, or, that the forgers would have run an open business in many-a-place which could have been consulted in the time of need. So, e.g. GB, so far considered a notary of HENRY II. (comp. Book 1, p 61), must have been such a professional forger working on orders, because his diplomatical writings are to be considered forgeries on the basis of their unbelievable chronological depravity, which he could not have possibly produced as HENRY's chancery civil servant, but only as a *private person*. After all that we else know of the German chancery of HENRY II. and the workings of GB, this one *must* have been occupied as a notary under HENRY, and that is both during the times of GUNTHER as well as the new chancellor UODALRICH. Among others, that is to be concluded from the following circumstance: according the findings of the diplomatical material, GB appears to have several times been absent from the chancery business for shorter or longer periods.¹⁴ E.g. during his second absence, GC, GD, GE, GF and HC make an entrance as substitute scribes. These "auxiliary staff" however, disappear entirely from the scenery again when GB from 1022 onwards takes care of business himself again! "From 1022, GB in return, quite moves to the foreground; none of the notaries named last (GC to HC) is still traceable next to him."¹⁴ From that, nothing else can be concluded but that GB must have really been chancery notary under HENRY II. How else would the complete disappearance of all "auxiliary staff" be explained after the re-entry of GB into the chancery? And if one was to strike GB as a notary, "the man who in the Reich's chancery temporarily did almost all of the work" (Breßlau, l.c., p 443), the chancery would have stood there temporarily abandoned.

GB therefore couldn't have been a travelling private forger. Thus, one would have to resolve to the assumption: the *Imperial notary GB* (and with him, many other chancery civil servants) has been agreeable to producing a long series of fake diplomas which were in the name of his Emperor, and not perhaps – what would have been more intelligible – in his own

interest or to the advantage of his ruler, but *on order of third parties*. Thus, GB and almost all of his colleagues would have equally run a flourishing trade with forged Imperial documents as a side occupation? This question must, from whichever side one may tackle its answering, be answered with a 'no'.

It is sufficient to translate these things into practice, to recognise the impossibility of such forgery Panama at the medieval Imperial Court. As a civil servant in the chancery, GB was in a position to produce quite chancery-like forged documents. The so-called diplomatical signs (chrism, Emperor's monogram etc.), which can be dealt with in more detail only later, were familiar to him, and since during his time already, the chancellors did not practice *recognition* by their own hand anymore (*authenticate* diplomas with their signature), there were no difficulties arising from recognition for him, either. But how was it possible that GB could place a "doubtlessly genuine" seal under his falsifications? Was the chancellor, too, the leader of the seal, an accomplice of GB and the other chancery civil servants who were forging on the side? Assuming the chancellor was making common cause with the forgers, then the corruption at the Imperial Court must have taken on gigantic dimensions. Such improprieties could not have possibly remained undiscovered and unpunished over years. Especially because *practical-actual* purposes were pursued with the aid of the forgeries, it couldn't have taken very long until the opponents of a party presenting such fake document would have picked up the scent of the true circumstances, and they would not have failed to put the Emperor in the know on the workings of his tidy civil servants.

And if one was to invalidate this reasoning, i.e. one is to insist on the assumption that the forgery industry of GB and his colleagues would have been possible without detection, the impossibility of the forgeries by chancery civil servants becomes nonetheless irrefutable by the following argument. One is to remember why the Imperial documents had to be declared forgeries: on the basis of their horrendous depravity of their chronological

information. For that very same reason now, the fake documents could not have been produced by the notaries of the Imperial chancery. The chancery civil servants, i.e. also the ones who were busy being forgers such as GB, naturally possessed a measure of arithmetic education that put them in a position to correctly complete the so simple required calculations for the date entries in their documents. *What in the world, I ask, should have prompted the notary GB to furnish his falsifications with such unbelievably faulty datings?* Did his memory and his calculating art just rudely abandon him when doing forgeries, of all things? Was it perhaps malevolence that drove him – and thus, all other forgers – to disfigure the fake pieces in such way? That would have been the safest measure to drive his customers into the arms of the competition who would work more carefully.

Short and sweet, we find ourselves entangled in irreconcilable contradictions. On the one hand, we are forced to the assumption that GB is an Imperial chancery civil servant – on the other hand, it has to be conceded a done deal that a notary of the Imperial chancery could not even have furnished forgeries with such faulty datings, so that the forged documents have not been written by the notary GB. *These contradictions remain extant as long as the investigation is founded on the premise that the forgeries originated from practical-actual motives. The contradictions disappear as soon as the fake documents we are facing are recognised as late medieval learned forgeries.*

In order to rescue the alleged practical-actual side of our forgeries, the following way out is also impossible. One could argue that with the fake diplomas of GB, one should indeed not be thinking of a *simultaneous* forgery, i.e. an undertaking under HENRY II., but that all these fake pieces originate from a later time, perhaps the 12th century, and then also equally on order of the varying recipients, i.e. from practical-actual motives. That is countered by the fact that GB, the composer and writer of our forged documents, *must* have been chancery notary under HENRY II. (see above, p 34). What's more, the dilemma would emerge again that

a later forger shows an amazing familiarity, in every respect, with the chancery habits under HENRY II., except in questions of dating which he faces helplessly. The late forger would have had to work *from genuine model sources*, and his forgeries show that he had studied them very thoroughly – and the chronology should have really remained a book with seven seals to him? At any rate, in assuming a later practical-material forgery, the conspicuous fact would remain inexplicable that a number of other later document forgers, namely the "colleagues" of the notary GB, with equally excellent knowledge of the chancery habits under HENRY II., *would have had to commit to the same dating mistakes as GB did*, yes, that in individual cases, they would have slavishly made his mistakes their own. And finally, such a slavish dependency would have had to rule – always under the ruling premise that these are later practical-actual forgeries – also with the same kind of falsifications under LOTHAR I., under OTTO I. etc., which would have had to be produced by *different* forgers of a later time.

So, it has turned out that an investigation which is based on the premise that the above mentioned erratically dated Imperial documents are to be considered practical-actual forgeries ordered by the recipients, ends in a muddle of contradictions and impossibilities. This phenomenon finds its explanation in the faulty premise. The muddle comes about only because the operational basis isn't the right one. *The named document forgeries did not originate from material motives of the recipients, but they are the result of a learned history falsification action.* If one is to operate on *this* basis, i.e. if one is looking for an explanation for the horrendous chronological depravity of the listed diplomas by assuming that we are dealing with *learned* forgeries, then the investigation no longer gets entangled in irreconcilable contradictions, but we succeed in achieving unique and robust results. Since the falsifications could not have originated from egotistical motives of medieval recipients, as has been shown by the example of the chancery notary GB, the mentioned cases *must* be so-called learned forgeries because there is no third option. Now, according to this, the fake

Imperial diplomas represent pure diplomatical fiction, i.e. the in such a piece named originator as well as the recipient have nothing at all to do with the document, the originator has not issued the diplomatical writing, and the alleged recipient has never ordered it to be issued, or even ever intended to have it issued. With learned forgeries, the name of the alleged recipient, too, is being abused. *During the early Middle Ages*, the invented Imperial documents never served to argue or secure any *actual* legal claims, but they have been invented in order to function as historical receipts in the most varied ways. E.g. very many documents are to lend the invented personalities the appearance of historical reality; the alleged legal business of such documents never have any meaning, and merely serve as background for the involved phantasy persons. However, on this, I have to refer to the later, more thorough explanation.

An overview over the forged Imperial documents, with regards to the depraved datings, lets us everywhere recognise a consistently insecure and blind staggering-about in the chronology. In the diplomas of the alleged chanceries of LOTHAR I. and OTTO I. as well as in those of the chanceries of the HENRY II. or KONRAD II., we detect the very same mysterious weebling in the chronological attempts. In that, the clearly emerging homogeneous *modus operandi* of all those document forgeries has to be pointed out. It is thus proven that all of the forgeries in question, since they've proven to be purely learned forgeries, are the result of one and the same action, and that that action must have been of quite an extraordinary format, as our small selection of the listed fake diplomas already reveals. Further, from the nature of the thing, there follows the conclusion that the grandiose forgery action could only have occurred during the late Middle Ages, on the verge to modern times. Because if one was to assume an earlier point in time, perhaps the 12th century, numerous equal-made forgeries of later centuries would remain unexplained. Thus, the fact that forged documents with the described peculiar chronological depravity are met *through*

all centuries of the Middle Ages, considering the homogeneous modus operandi of these forgeries, requires the assumption of a *late* medieval learned forgery action of the highest order.

6.

Purpose of diplomatical letters/signs

Before we turn to the literary side of the medieval tradition, this chapter shall briefly pay homage to a conspicuous phenomenon in the documents of the Middle Ages, namely the so-called *diplomatical signs*, and report on their true nature and purpose.

A look at the medieval documents makes, more than anything, peculiarly designed and flourished figures and drawings catch the eye, peculiar forms of varying kind, which were put regularly and in certain places of the diplomatical writings, i.e. drawn with the pen. The most important of those signs are: the *monogram*, the *recognition sign*, the *chrism*.

The diplomatical monogram is supposed to, in brief, represent a substitute for the name signature of the originator, who, being illiterate, wasn't able to sign his name. The place for the monogram is either central on the signature line, or to the left or right between the signature line and the seal. Different to a modern monogram, the diplomatical signet contains *all* the letters of the name of the relevant ruler. Those name letters were placed by the chancellor (notary) *in* or *on* a basic figure drawn by him, which usually represents one or more crosses of freely chosen form and size. A square, a rhombus, a hexagon, or a circle, too, often served as the basic shape. The drawing of the monogram was produced by the chancery

civil servants. However, it has been found that amongst the CAROLINGIANS, the illiterate rulers were given the opportunity of a personal participation in the monogrammatical signature; the civil servant drawing the monogram left a small piece of a line un-drawn, and the King then later added this so-called "act of finalisation". By the way, this habit almost disappears entirely since HENRY X., and the monogram is completely produced in the chancery. In the documents of the popes the "bene valete" and the so-called 'rota' represent the monogrammatical signature. The basic form of the rota is a two-fold cross which contains the apostles' names Peter and Paul, and the name of the relevant pope.

The second diplomatical sign appearing in the medieval diplomas is the *recognition sign*. In its basic form, this sign appears as a most wondrous figure shaped like a bell or a beehive, decorated with the most varied flourishes. The recognition sign relates to the recognition, i.e. the signature of the chancery civil servant, thus representing a signet of the notary (chancellor). Despite the fact that the chancellors (notaries) possessed the power of writing, strangely, they already very early – after the year 876 – as the graphical examination shows, no longer put the recognition line under the document themselves, but had this done by the relevant scribe of that document.¹⁵

A third diplomatical sign, the *chrism*, stands at the beginning of a diplomatical writing, and comes across as an oblong, richly flourished figure of the most varying shape. Every chancery sports their particular chrism on the diplomas issued by them. Research explains this sign as a symbolical (monogrammatical) *invocatio*, i.e. invocation of the name of God.

These general findings with regards to the diplomatical signs, which are viewed by diplomatical researchers "self-evidently" as the genuine precipitation of historical reality, seems to splendidly match the "historical fact" that the medieval Kings and Emperors very

much understood how to handle a sword, but no quill at all. Who perhaps doesn't know that as late as the late Middle Ages, Princes and Knights would look down with contempt at the work of the pen, and generally the scientific huffing and puffing of the cleric, and praise themselves proudly as warriors who "don't understand anything of the sciences and learned subtleties".¹⁶ Now, we are quite happy to believe that the medieval worldly rulers could not be bothered nor had the leisure to get involved in learned *subtleties*, but it gives us a start that the Princes would have filed such elementary an art as writing under the header of learned subtleties. The historians insist on the diplomatical-historical findings and say, it is so. An appeal to reason and experience tells us, that it *could not at all* have been like that in reality, and to top it off, the historical tradition itself betrays on that point its artificial genesis. Quite conspicuous is namely the palaeographic finding "*that the MEROWINGIAN Kings were literate and signed their documents themselves*"¹⁷, while their successors, the CAROLINGIANS, and even the most significant representative of that dynasty, CHARLES THE GREAT, under whom, according to the tradition, the sciences took a mighty surge, were illiterates. CHARLES THE GREAT appears to be an enigma in this respect. CHARLES' biographer EINHARD reports in the 19th and 25th chapter of his *VITA CAROLI*: "He arranged the education of his children so that his sons and daughters would be educated first in the science in which he himself applied himself first. In the subject of Latin he got as far as speaking it like German, but the Greek he was able to understand better than speak himself [...] He took much time and effort to educate himself in rhetorics, dialectics, but most excellently in astronomy. He has learned the art of calculating, and researched with busy diligence and great inquisitiveness the run of the stars. *He also attempted to write*, and, for that reason, used to carry around board and book in bed, under the pillow, with him, in order to use the leisure hours to get his hands used to designing letters. *However, since he had started this too late, his efforts did not take him very far.*"¹⁸

According to this, we have to assume that a man who busied himself learning the science, and who even attempted to penetrate such learned subtleties as the run of the stars, despite the best of will and tireless effort was not able to teach himself the most elementary basics of writing. EINHARD expresses himself shyly and apologetically to the effect that the Emperor did not get far with his writing art, because he had started his attempts too late. This is flat out waffle. Firstly, a man so interested in science, as CHARLES is supposed to have been after all, would not have postponed to his old age the acquisition of writing ability – next to reading ability, the indispensable basic premise of scientific activity – and secondly, the learning of some twenty signs, the letters of the Latin alphabet, was even for an old man, with some goodwill, a task to be easily accomplished. At any rate, it is plain old nonsense to make CHARLES' acquisition of writing look like a HERCULIAN work. If CHARLES really had the board in his bed under the pillow, to use every leisure hour, then he should be in a few weeks as far as being able to write at least his own name! But strangely, despite all effort and practice, CHARLES did "not get far", i.e. factually, he did not achieve anything, because he has not even learned to write his own name! By the way, this statement that CHARLES tortured himself in vain with the art of writing only in his old age, is at odds with the report of the *VITA ADALHARDI*, that Charles was, together with ADALHARDI, educated in all worldly cleverness¹⁹; if that was the case, then it is absolutely certain that the young CHARLES had been introduced to writing. Finally, one wonders in amazement how the education must have been designed, which CHARLES has bestowed upon his children, because his son and successor, Emperor LUDWIG THE PIOUS, too, was unable to write.

That something isn't quite right here, anybody can sense. However, the heart of the affair is simply this: every personal hand-writing has attached an individual note, a conduct, which shines through especially in the signature of the name. To copy the signature of another person with deceptive similarity, means a fairly difficult task for the hand-writing

forger, which can only be solved with sufficient practice. Now, one is to put themselves into the shoes of the forgers of the late medieval universal history invention enterprise. Not only did those forgers have to copy sheer endless series of name signatures, but often enough, they had to invent those signatures in the first place! And all the while, for decades long, hundreds of forgers were busy in varying sections to invent and copy individual name signatures. It makes perfect sense that the attempt to first invent thousands upon thousands of individual name signatures, and then, in countless cases, have them copy with deceptive likeness by *most varying forgers*, had to end in a fiasco. So, one helped themselves with violent measures: 1. *In most cases, the individual design of the occurring signatures of a piece of writing (document) was simply done away with.* So, the forger of a document wrote all signatures of witnesses etc. quite in the same conduct as he did the document altogether. Despite the fact that in numerous documents, the witnesses introduce themselves explicitly with the formula "I, NN, have signed", and even "I, NN, have signed with my own hand", the hand-writing of this witness signature is indeed quite the same as the one of the text of the document. There is no need to list examples; he who concerns himself with medieval documents, finds proof in abundance. It may only be remembered that even the signet of the chancellor, the recognition, does not appear in individual hand-writing, but has been performed by the scribe of the document. (see above, p 41) Clerics, too, who were able to write, did not sign themselves, but left it to the document scribe to enter their name.²⁰ 2. *The frequently occurring names of the Emperors, Kings and chancellors were replaced by easy-to-copy figures and signs (monogram, recognition sign).* That way, one got away with it in the most admirable fashion: one no longer *wrote*, but one *drew*! It was an easy thing to design a hundred and a thousand different figures (monograms, recognition signs), and it was equally easy to copy those coarse figures.

And we also know why the CAROLINGIANS, why a CHARLES THE GREAT, could be versed in all sciences, but under no circumstance, was allowed to learn how to write! Had CHARLES been able to write, the forgers would have had to use an individual name signature for him, respectively invent it, and they would have had to fulfil the difficult task of copying that individual signature so many times, with deceptive similarity. Since one soon enough realised that the ship would fail this fatal cliff, the rulers had to put up with the deficiency of being unable to write, in which case the substitute of the signature via a drawing, in a manner of speaking, was the obvious choice! It is for the same reason that the chancellors with the ability to write did not sign with their own hand, but had the document scribe draw a nicely flourished hand signet (recognition sign) under the document in their name! The so-called chrism at the beginning of documents is not to substitute a name, but is supposed to demonstrate in violent clarity the origin of the document; it is supposed to show at first glance that this or that document indeed originated from the chancery of the mentioned issuer. The chrism is the legitimation, it is the shop sign of the chancery! Who then wants to still doubt the authenticity of a document, when that piece of writing is fitted with the authentic monogram of the originator, the authentic recognition sign, and to top it off, with the factory hallmark (chrism) of the chancery!?

I summarise: in order to rid themselves of the unachievable task to invent, use and copy thousands of individual name signatures, the associates of the universal forgery action have resorted to the measure of substituting name signatures with easy designed and easy-to-copy figures.

The literary side of the tradition. Parallel falsification.

The object of our investigation so far was the diplomatical side of the tradition. On the basis of a reasonable interpretation of the preserved diplomatical material, it was concluded that it is not justified that the diplomatical tradition of the Middle Ages has been attached the significance of historical precipitation, but that much rather, the diplomatical material has to be predominantly regarded as the result of a late medieval universal history invention enterprise. However, if indeed a forgery enterprise of the highest order did take place towards the end of the Middle Ages, it may be guessed that the second half of the written tradition – the *literary* half – also owes its existence to artificial birth. Both sides of the tradition, the diplomatical and the literary ones, are too firmly and finely intertwined for one of the series to be in any way modified without any consideration for the other. *Only if the forgers consistently paid attention to both series of the tradition, could they count on the success of their enterprise.* So, it necessarily follows from the nature of the universal history falsification that also the individual categories of the literary series, history, chronicle, annals etc. had to be forged and invented respectively, and that thus, a high proportion of the literary works must also show forgery attributes.

The very first question interesting us is then whether perhaps historical critique has already discovered any literary forgeries? Indeed, historical research lists an impressive series of completely or partly forged and foisted-on chronicles, lives of saints, annals and history works. WATTENBACH, in Attachment II to his work *GERMANY'S HISTORICAL SOURCES IN THE MIDDLE AGES* offers a list of such forged medieval historical sources. As was not to be expected any differently, historical research views the literary forgeries as *isolated* occurrences spread across the entire Middle Ages, and from their traditional point of view, with justification.

What is more self-evident, say the historians, as that a fake historical source, if it has been used in the 12th century by an unsuspecting chronicler who hadn't recognised its true character, has been simply forged *before* being used, i.e. in the 12th century or even earlier! We know that we're dealing with a paralogism in disguise here; so far, the course if the critical-diplomatical investigation has opened our eyes that such seemingly untouchable self-evidence is terribly ill advice. Let us however turn our attention again to the findings of historical research with regards to the literary forgeries. There, it is then exceedingly remarkable that research has to attest to *a mighty surge of forgery cases during the era of the Renaissance and Humanism*, i.e. they promote a result which does not hit us unexpectedly. "It cannot be denied", says V. WEGELE²¹, "that there lay the tendency in the humanist denomination, depending on the circumstance, to give too much power to the imagination, and to fill given gaps in the historical tradition with arbitrary prose." E VARRENTRAPP²² explains equally "that especially during the last period of the Middle Ages, fables and purpose lies were spread even more than before." For the time being, we are satisfied with establishing the plain fact, but we do not want to neglect pointing out that e.g. ENEA SILVIO, too, who populated the papal throne as PIUS II., counts among those history writers who have given too much power to imagination, depending on the circumstances. ENEA SILVIO PICCOLOMINI, the "apostle of humanism in Germany", was, before he reached papal honours, a man of letters and a humanist, and occupied in the chancery of King FRIEDRICH III. who even had him crowned a poet in FRANKFURT. K BRANDI judges his occupation as a history scribe thus: "He was equally as little of a conscientious worker [...], for the sake of literary effect, he has oftentimes falsified the truth the way he knew it."²³

As much as it is the main task of diplomatical critique, to establish whether and to what extent the in the archives preserved document mass is historically authentic or unauthentic, the central problem of historical-literary critique has to be equally seen in

establishing authenticity or non-authenticity of the literary categories of the tradition – histories, chronicle, annals etc. In doing so, everything naturally depends on, as has become completely clear during the course of the diplomatical investigation, the critical *method*, i.e. the principal adjustment of the basic methodical ideas. As was not to be expected any differently, the previous method of historical-literary critique is founded upon the same basic principle as is the method of diplomatical critique: the *comparison* of a part of the written tradition with another, same-style part of the tradition. In the literary series, too, nowadays critique is forced to assume an unproven, quite arbitrary prerequisite, if it wants to even take action with their tools. This prerequisite consists of the inherited, dogmatic assumption that on the one hand, the literary tradition may have been partly faked by forgeries, but that on the other hand, that "without a doubt", a genuine and un-faked core of chronicles, annals and history works does exist. So, what is to be proven, a naive critique carelessly takes for a prerequisite. The utter uselessness of such relative pseudo-method has already been proven dramatically, and that this relative comparison method is a pseudo-method with regards to the establishment of historical-literary authenticity, too, has even vaguely entered a gilded historian's consciousness several decades ago by the the fruits of critique.

This historian, O LORENZ²⁴, makes himself heard about the contemporary historical method and its results as follows: "If one is to take a look at historical research of the Middle Ages, one encounters a true witches' Sabbath of critique; not only that almost any subject which has been treated in an essay, already the next day prompts a counter-essay, *which by the same critical principles, unearthes the exactly opposed results*, but sometimes one also finds in one and same author the tendency to jump from one opinion to an opposite one without much heartache. So, it is of course a natural result that there is barely any "critically" acclaimed fact to be named which hasn't been thrown overboard within a certain timespan, too. One has to only open up WATTENBACH's source work, any random page, in order to see

how remarkably short a shelf-life the found truths of our greatest scholars via their "critical method" possess [...] In the *PSEUDO-ISIDORIAN* question , one can say that whether HINKMAR was to be credited with the evil deed instead of the curia, was a point on which the going opinion changed every ten years [...] *In so-called questions of authenticity, one does surely not commit an exaggeration if one says that compared to what was believed and taught forty years ago, every littlest detail today stands on its head.* The epic poem of the Saxon War, as much as the *LIGURINUS*, have been unanimously considered foisted-on; today, both poems are so genuine that the critical method seems to only levitate a little embarrassed as to the small detail of the literary personality. Who wants to claim that the tables won't be critically turned once again sometimes!"

Quite rightly, LORENZ concludes from the conspicuous weebling of the results that the going critical method must have a hole somehow, someplace, because else it wouldn't be possible to prove by the same method that a historical work in question is authentic on the one hand, but un-authentic on the other. LORENZ was unable to recognise in what the methodical error lay. To us, the main ailment of the traditional method lay clear before our eyes: it consists of the relativity of the applied methodical standards. In questions of authenticity, i.e. the natural-ity of a given reality – in our case, the literary tradition – the examination method cannot consist of a comparison of the examination objects among each other, but of a comparison of the objects with a phenomenon externally objective. The externally objective and super-objective phenomenon is the general experience, sound, regular common sense, which applies its absolute scale, calibrated by experience, to the historical-literary objects. *Since experience in its basic characteristics – and only those count – cannot contradict itself, the judgement based upon the absolute method, the rational interpretation, is at once indisputable and irrefragable;* a weebling to and fro in the results is impossible when appealing to reason.

The term of the late medieval universal history falsification comprises a spatial as well as a temporal momentum; viewed in a horizontal dimension, the universal character of the enterprise states that all forgeries set to work seemingly in Italy, France, Germany, England and wherever else are not isolated occurrences, but the stages of a great, uniform enterprise; viewed in a vertical, i.e. the temporal, dimension, the universal character wants to establish that all forgeries, may they have been, according to the opinion of the researchers, produced in the most varying centuries of the Middle Ages, they have in truth been all produced simultaneously, i.e. during the course of *one* enterprise, during one and the same era – as already hinted at – the late Middle Ages. So, it is claimed, to list a few examples, that the pseudo-Isidorian decretals, placed by research in the middle of the 9th century, the allegedly by archbishop LANFRANK OF CANTERBURY around 1072 forged 10 papal documents²⁵, the OSNABRÜCK forgeries, allegedly occurring 1076, further the REICHENAU and ST. MAXIMIN (TRIER) forgeries, placed by research in the 12th century – they all are the *simultaneous* discharge of the *one* late medieval general enterprise.

How could this be possible! one will shout out. Whoever forges and invents documents, is surely eyeing quite a certain practical-actual purpose! Surely, the forger, on the basis of his falsifications, wants to bargain for this or that material advantage for himself or his institution! Then, did not, to pick out one case, the associates of the REICHENAU action evidently cast their stewards' documents for the purpose of being able to defend themselves against the threateningly growing power of the monastery stewards? Is not the thought, one will want to further confront me, that those stewards' documents have been forged in the 15th century, i.e. at a time when the general situation had changed from the ground up, and absolutely no reason was given to forge documents against the arrogance of stewards, downright anti-sensical? Or: how could the *PSEUDO-ISIDORIAN DECRETALS* have been created during the times of the Renaissance, when we know that as early as 865, pope NIKOLAUS I.

had known them? A more comprehensive snubbing, it appears, is quite inconceivable. The following is to be remarked to those "devastating" counter-arguments. Firstly, *if* during the Renaissance, a universal and planful falsification of history has taken place, this action would have unfolded *according to an exactly scheduled plot*. A field marshal will not willy-nilly deploy parts of his army here and there, without any connection between them, but he will develop an attack so, that every part of the army functions as part of an organism, i.e. that every part, with consideration for the others, supported and covered by the others, fulfils the prescribed joint task. Now, with regards to this, the systematical, universal history falsification can be compared with an army campaign: here, too, *a history falsification*, comparable to a separated army part, *would hang in the air, if it wasn't supported and covered by purposefully deployed other forgeries*. Every history falsification, even if it has already been produced with care and skill, *only receives a fully true-to-life lick of paint by being organically connected and linked-in with other forgeries*. Such organic entanglement of forgeries, I call the *anchoring of the individual forgery*. Anchoring a forgery in the tradition can be achieved in a variety of ways. The example of the forger OTHLOH may be mentioned, who proceeded so that his *diplomatical* forgeries and the historical chapters of his literary *history works* mutually complemented and supported each other²⁶. Those *parallel falsifications* – on the one hand, the invented factum is being objectified in form of a document, an official protocol, a letter etc., on the other hand, it is being processed in literary works: in chronicles, life descriptions, annals – downright represent the main characteristic of the universal forgery action, belong to its methodical principles! Without parallel forgeries, a universal action is altogether inconceivable. With the plan of a universal history falsification, the necessity has quite been introduced, to lend the else dead and isolated individual forgeries a lease of organic life by parallel forgeries, or other anchorings. If we take this point of view with regards to the earlier mentioned *PSEUDO-ISIDORIAN DECRETALS*, the counter-argument

that those could not have been forged during the Renaissance because they had been known to Nikolaus I. as early as 865, cannot impress us much, since after all, such medieval mentioning of the decretals in letters, historical writings etc. *can* also be forgeries, parallel and support forgeries, and, as we will later see, they indeed are. Nothing shows the fact that historical authenticity critique has gotten stuck in a cul-de-sac, that it is continuously blindly and helplessly going in circles, than the generally used method to explain and determine the purpose, the time e.g. of a diplomatical forgery, by contemporary literary testimonies (which in truth can also be forgeries, parallel forgeries!!), and vice versa, explain forgeries in chronicles, annals and life descriptions by the parallel diplomatical material. *If* on the verge of modern times, a systematical falsification enterprise of the highest order was carried out, the nature of the thing requires that in both series of the written tradition, in the diplomatical as well as in the literary series, coinciding history falsifications had to take place; in that case however, the nowadays method of determination of place and time of a forgery by comparing the relevant testimonies of both parallel series of the tradition, is doomed to infertility.

8.

The loss statistics of medieval scripts as proof of the destruction of the genuine tradition

It lay incorporated within the nature of the universal falsification action, that the real history has been erased, i.e. the genuine historical sources have been destroyed. We are in a position to have in our hands proof of mathematical certainty, that the real German (Germanic) history

of the Middle Ages has been systematically erased by the forgery association; namely, we can develop this proof from the loss statistics of medieval hand-writings.

First, some explanatory pre-notes.

If one is to look around the medieval histories, chronicles etc., one makes a general observation which doesn't seem to have anything alienating about it. Namely, almost every historical work exists in varying forms, or, as it is called, in several editions, reviews. The same historical work shows differences and deviations in the preserved hand-written copies, which, in individual cases, are quite considerable. Those differences can concern the scope, the organisation, the contents, the language etc. Research explains this phenomenon by either the author themselves changing their work around once or several times, i.e. release to the world different editions, or, that the later copyists did not copy their model source to the extent it was given to them, but left out individual dates and information as irrelevant, made additions stemming from other works, effected changes when and if they considered themselves better informed about the things than the author. The historical researchers then also point out that very many deviations in the copies of a work find their reason in the superficial work of the copyists, or, also in a copyist having erratically read their illegibly written, perhaps damaged model source in some places, or that they were altogether unable to read it. For the time being, there is nothing to be argued against this line of reasoning, but we will make the experience over the course of the investigation just how wobbly such explanation attempts are in the individual cases.

Naturally, historical research has to attach the highest significance to the *original hand-writing* of a work, i.e. the very hand-writing which the alleged medieval author themselves have written, or had someone else have written it for them under their supervision. So, if the original of a work is preserved, it is at the centre of all examination,

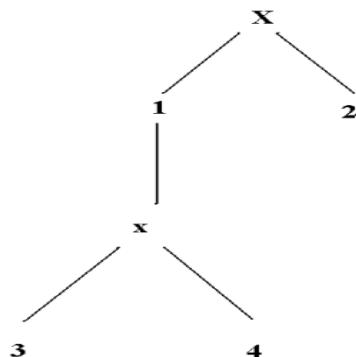
and the copies are only consulted as a secondary priority. However, if an original handwriting is no longer extant, historical critique will have to ponder the question which of the often numerous copies be the best and most trustworthy; it will have to be established which copy has preserved the peculiarities of the lost original the purest, which copy remained most similar to the original. This task is worked upon by a particular branch of historical-literary critique, the *text critique*. Text critique, and joining forces with them, *source critique* – who have to establish what is primarily peculiar to an author, and which news and information they have taken from other authors, and from which ones – have enormously contributed so that today, there is a fair overview possible, and order rules in the monstrous chaos and confusion of the literary tradition. I will not hesitate to speak it out, that without the painstaking pre-work of the editors of the *MONUMENTA GERMANIAE HISTORICA*, whose successes are predominantly founded upon text and source critique, I would not have been in a position to present the abundance of proof of the late medieval universal history falsification action in the way I am now.

A very important result of text and source critique investigation, which however has remained quite remarkably unnoticed in its enormous significance by historical research, concerns the *statistics of preservation and loss respectively, of the medieval scripts*. Assuming for a moment the core of literary tradition to be genuine, i.e. truly historical, it would not make any wonder at all if during the course of the centuries some scripts (originals and copies) went missing. It is much rather conspicuous that in some places, so many archival treasures "from old times" have been preserved. KERLER²⁷ says about the stock of the State Archive of SIENA: "If one imagines which storms have swept across this country (Italy) over the course of the centuries, how many hostile hordes have poured across the peninsula with sword and firebrand, one is simply amazed to still meet such numerous monuments of the past in the archives. So, one finds in the State Archive to SIENA, in an almost

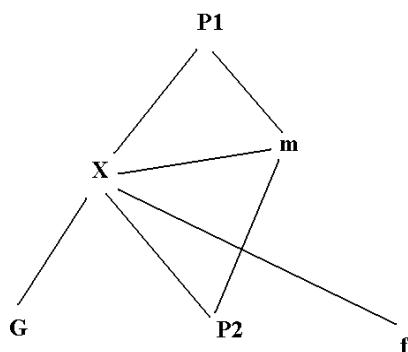
uninterrupted series, the drafts of the sent letters from the year 1368 onwards, the originals of the incoming writings even from the middle of the 13th century onwards. The Imperial documents reach back deeply into the period of the CAROLINGIANS. The richness is so extraordinary that one gets the impression that not a sheet is lost." Such gap-less preservation equates to a miracle, if one considers how carelessly documents, files and literary works have been stored in damp and fire-hazardous places in earlier times. According to tradition, there is barely any important building that hasn't burned down at least once during the Middle Ages!

Now, the loss statistics of medieval scripts have created the very remarkable result that LAPPENBERG²⁸ has dressed in these words: "The at once pleasant and surprising result emerges that namely *some good hand-writings, but not many important historical sources* are *fully lost.*" LAPPENBERG has however left it at just stating the fact without recognising, as historians generally do, which important problem is addressed here. Namely, amongst the "good hand-writings" which were lost are the **original hand-writings of almost all significant literary works!** Altogether lost, a medieval historical work rarely is, it is almost always preserved in one or several *copies*; what however *was* lost almost regularly, are the **originals** of the works. This finding cannot possibly be natural, because chance, when it comes to preserving and losing respectively, works blindly, but here it reveals itself that chance has made a certain selection. More crass still, the deliberate work of "chance" betrays itself in what was lost in *copies*. Namely, it shows that with amazing regularity in the category of copies, *that* link was lost which by text and source critique is called "**shared model source**". The following example may serve as an explanation. The circumstances of relation of the four preserved hand-writings (no. 1, 2, 3 and 4) of the collection *EPISTOLAE ARELATENSES*²⁹, according to W GUNDLACH, are the following: "Despite the close relations which exists between no. 1 and no.s 4 and 3, 1 is nonetheless not to be considered as that hand-writing to which the two others can be traced back. Namely, who considers the

deviations, and in doing so, remembers that of the two scripts 3 and 4, none uses the other, will not be able to avoid explaining the conformity, which shows in deviations from 1, so that they assume as *shared model source* of the two (3 and 4) a hand-writing very similar to 1, a *now lost script* (x). The relations of the two scripts (3 and 4) to their (lost) model source is thus to be determined that the scribe of script 4 only strove to copy his model source as truly as possible, whether he understood it or not, whilst the scribe of script 3 in writing down the wording, wanted to predominantly gain understanding from his model source, and that they, at times, at the cost of the worst twists, attempted to achieve this. With regards to the scripts 1 and 2, it becomes evident to any neutral observer, that in script 1, script 2 cannot have been used: thus, the only assumption that remains is that both scripts 2 and 1 reach back to the (also lost) model source (X) [...] The relations can be shown in a genealogical table of this shape..."



Another genealogical table, the one of the *TEGERNSEE HISTORICAL SOURCES*, according to L V HEINEMANN, looks like this³⁰:



The phenomenon that on the one hand, a medieval historical work is rarely lost altogether, but that on the other hand, downright regularly the "good" hand-writings of the works, i.e. the originals and the most important in-between and mediation members in the series of copies (the "shared model sources") were lost, cannot be caused by chance. The genuine originals must have been planfully destroyed! It also remains to be explained why next to the original scripts, the "shared model sources" have disappeared off the face of the Earth equally without a trace.

The solution to the riddle is this: *the many allegedly lost "shared model sources" in truth never existed! The alleged model source x is the poetic imagination of the associates of the late medieval universal history invention action.* The findings every step along the way of text and source critique: two scripts 1 and 2 show the greatest relation to each other – the two scripts also show differences, so that the one could not merely be a copy of the other – script 1 has a surplus of information compared to 2, but script 2 also has a surplus of news compared to 1 – this finding is *not* explained so that the scribes of the two hand-writings drew from a lost shared model source x, which contained everything that scripts 1 and 2 possess in surplus compared to each other, i.e. when each scribe only partly copied his model source x, but *in all of those cases, the mutual surplus information in 1 and 2 stem from the poetic imagination of the forgers who forged the relevant work in the first place.* After all, the 'X', appearing again and again in the copy series of medieval historical works is tightly connected with the forgery of the relevant work in the first place.

I have already pointed out that the history fabulists, in order to paste up the inevitably occurring fragile places in the gigantic history novel, caused by the nature and the scope of the task, have tried the most varying means and measures. One of the most frequently employed measures, in the realm of the literary tradition, is the *two- and multi-fold ambiguity* of certain information, or in *two or more reviews* of a report, which in part directly contradict

each other. In the same work then, an already told report turns up once again in a different place, and this second version shows towards the first one more or less strong variations. It is this principally the same tactics as the production of double documents. HELLMANN³¹ lists an example from the *GESTA TREVERORUM*. Here, in the allegedly de-authenticated script B, "the foundation history and the telling of the subjugation of TRIER by CAESAR" is being delivered "in two different places and in different versions". Naturally, HELLMANN can only explain this to himself so that the interpolator (= the man who un-authenticated the "genuine" work by arbitrary inserts (interpolations)) had proceeded quite "thoughtlessly", and, in his confusion, didn't notice the introduced contradiction. OTTO VON FREISING, too, the author of the *DEEDS OF EMPEROR FREDERIC*, must have been a temporarily sleeping HOMER. Although he had a part in many of the things on which he reports, his description of things on which he should have been informed, is inaccurate. Not correct is e.g. his report on the promotion of WICHMANN to archbishop of MAGDEBURG, and to at once turn himself in, our sleeping HOMER has taken up a papal writing which starkly highlights the inaccuracy of his earlier description – that is, he most kindly offers two reports to choose! KURZE³² comments on the same "thoughtlessness" by REGINO as follows: "It makes no wonder when a name once (allegedly from a model source) has been written down in the wrong place or even twice" [...], e.g. if "the holy SERAPIA is listed under TRAJAN as well as under HADRIAN", or "when quite the same event, the return of NORMANS from the SOMME, and their stronghold in LÖWEN, is recounted with almost the same words for the year 884 as well as the year 886." What stands behind the alleged "thoughtlessness" of the authors in these examples, is the veiling tactics of the late medieval history fabulists.

It is unavoidable that these veiling tactics were practised not only occasionally and in the small, but principally and quite especially with literary works rich in volume. Namely, the cautious forgers proceeded by principle *so that they produced every important work in two-*

or more-fold form (editions). So, not any old bit of information was mentioned in any old script of a work in this case, but the *entire* work as such was released to the world in multiple versions, skilfully modified in the necessary places. According to L WEILAND³³, e.g. MARTIN VON TROPPAU had his well-known chronicles published in at least three deviating editions, but presumably in still more versions. "We can trace that the author was very busy with his work, that the various copies by which he sought to satisfy the increased demand, deviated in some details from each other [...] The author didn't seem to be particularly concerned with conformity of the copies put into the world by him; quite frequently, he left out in a third copy what he had added in the second [...] Only by the assumption of such unruly (!) fabrication of copies can we explain the deviations and seeming contradictions (!)." This MARTIN surely must have had a strange idea of the task of a chronicler, because every time he gave the greedy co-world a new edition of his work, he partly knocked over his chronological building, and pleased his customers with a new structure. And so, WEILAND sports the opinion that the chronological building was "probably a matter of some indifference" to him "from the start, despite the appearance of accuracy which the consecutive year numerals aroused", "thus the so-to-speak frivolous manner with which he himself had punctured and confused it." (l.c., p 17) And in all that, our good MARTIN wanted to create a work in which especially the chronology (of the popes and Emperors) would be the main thing, because he arranged his work so "that of the opposing pages the left contained the popes, the right contained the Emperors, that there were 50 lines on each page, which in the margin corresponded with 50 consecutive years; every ruler has as many lines allocated to him as he reigned in years." (p 9) The papal chaplain afforded himself a bold piece, in his information (in the foreword to his chronicle) that at his time, the college of cardinals consisted of 51 members, while at his time, according the "genuine" tradition, it counted only an average of 12 members! Now, the contemporary MARTIN could have committed a human

mistake – say the historians – considering that one has "testimony in abundance" of such temporary memory lapses of medieval document and history scribes!

We know the etiology of such memory lapses with medieval scribes only too well!

According to this, to us, the chronicle of the alleged MARTIN VON TROPPAU in their design manifold deviating from each other, is a remarkable piece of proof for how exceedingly difficult it was for the late medieval history fabulists to spin the enormous historical novel into a flawless chronological frame. In this regard, it is interesting how another medieval chronicler proceeded in the multiplied "editions" of his chronicle. When MATTHIAS VON NEUENBURG drafted his work, in many places he left "a gap in order to later complete a forename, less often a surname, a bishop's residence, a country, a numeral entry, a date".³⁴ What painstaking meticulousness! But now, one is to listen on: "MATTHIAS VON NEUENBURG, out from his oftentimes gap-laden draft, has entertained, or commissioned, repeatedly new, partly extended editions of his chronicle (!) *without ever contemplating the deletion of the original faults and stains!*"

In a downright ideal fashion however, the history fabulists were able to conduct veiling tactics by producing the literary works in a series of "copies" which then, with regards to insecure information, dates, names etc., was modified according to certain criteria. After all, it is quite easy enough to understand that if a universal history falsification enterprise has taken place, both the "originals" of the individual works as well as all copies have originated from the great forgery headquarters. It goes without saying that not necessarily all "copies" of a chronicle have to have been produced at the same point in time. Much rather, such modified copies have been created during the decades of the forgery enterprise, depending on demand, during the entire course of the Renaissance and humanist era, i.e. when again newly occurring contradictions had to be reconciled, newly discovered disharmonies between dates and names had to be resolved. Just like in the small, the way *one* lie has a trail of always new

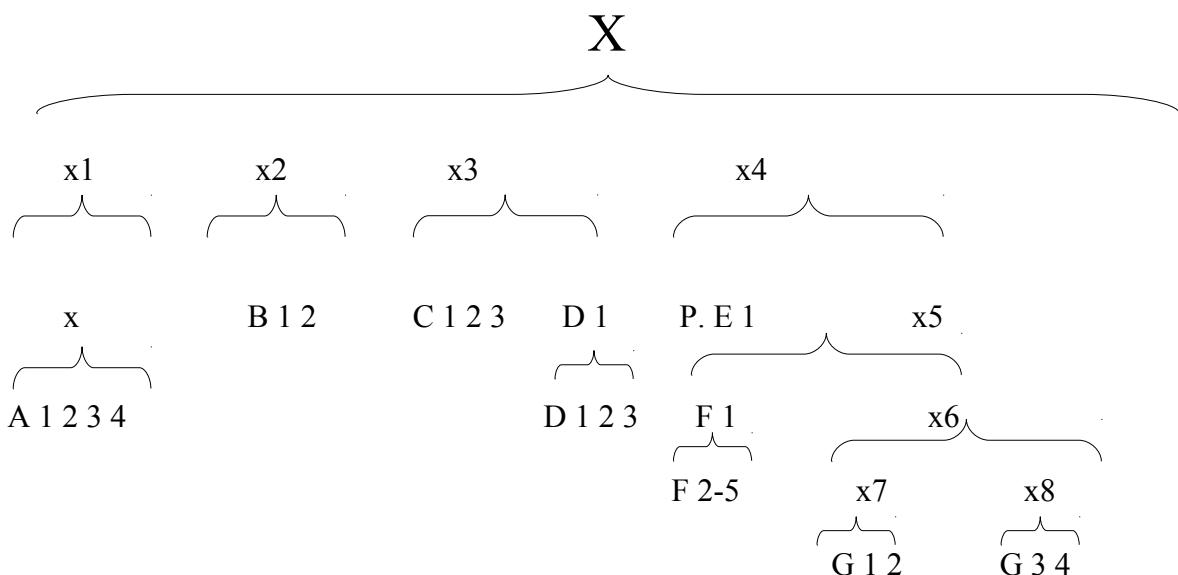
lies behind itself, it was equally unavoidable that the associates of the forgery enterprise, in order to not experience a flat out fiasco with their "originals", had to always produce new "copies" in order to cover for earlier insecure or completely botched information, to support it or to mend it again. So, one had created a way out then, always treadable, had found a continually available scapegoat to make the innumerable disharmonics and incongruencies in the cooked-up tradition plausible: the dumb and thoughtless copyists are to blame for all those mistakes! However, the critique (text critique), too, finds some "depraved" parts in the copies of a work which cannot be so simply blamed on thoughtless copyists, when for example in two "copies" of a chronicle, none of which could have been the source of the other, the same mistake is met. Here, the great unknown ('x'), the allegedly lost "shared model source", is considered the scapegoat. *In reality, this shared model source 'x' never existed*, that is already strikingly proven by the statistical findings alone: the phenomenon that *in the hand-written series of the tradition, downright regularly, the "shared model sources" were lost, when assuming the factual previous existence of these model sources*, would have to be explained by a monstrosity, namely the deliberate workings of chance. The mistakes in the lost "shared model sources" stem, as has already been said, and as will also be reinforced by further examples, just like all deviations and contradictions in the scripts of a work in the first place, from the imagination of the forgers, and have their origin in the efforts of the history fabulists, to cleverly avoid unique information on certain points, and to paste up the cracks in the historical phantasy painting if at all possible.

As an illustration of the loss statistics of medieval hand-writings, in the following, there are some more so-called hand-writing "genealogical tables" listed. In such a genealogical table, two things are illustrated in an overviewable manner: 1. Preservation and loss respectively, of scripts (copies, derivatives of a work); 2. The dependency relations of the preserved copies and editions of works respectively, among each other. In such

illustration, the lost original is denoted by a capital 'X', lost "shared model sources" by an 'x'
(besides perhaps still y, z).

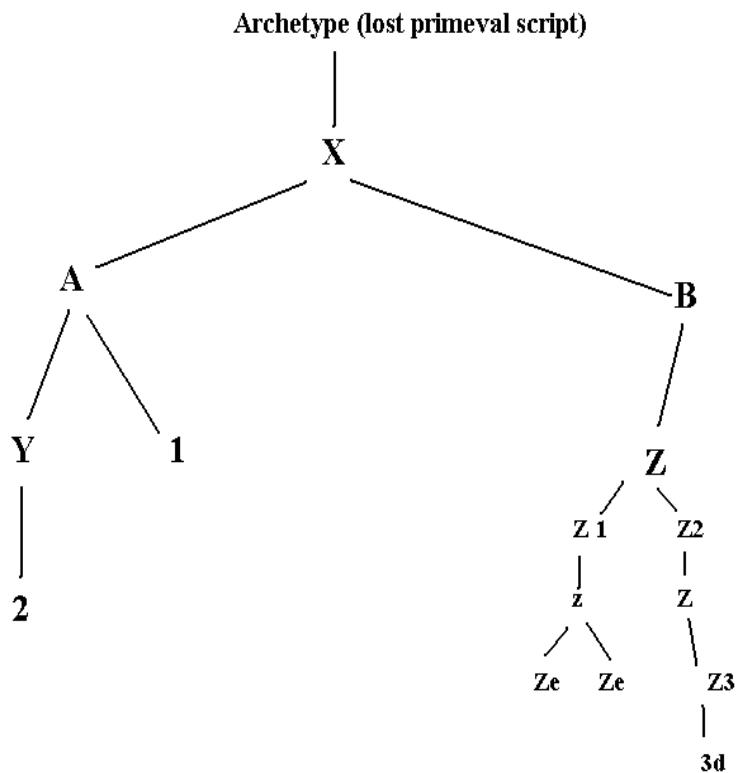
1. The genealogical table of the scripts of the in more than 100 copies preserved *HISTORY OF THE LANGOBARDS* of PAULUS DIAKONUS delivers downright classical proof for the planfully operated destruction of authentic historical sources by the forgery association.

According to WAITZ³⁵, it looks like this:



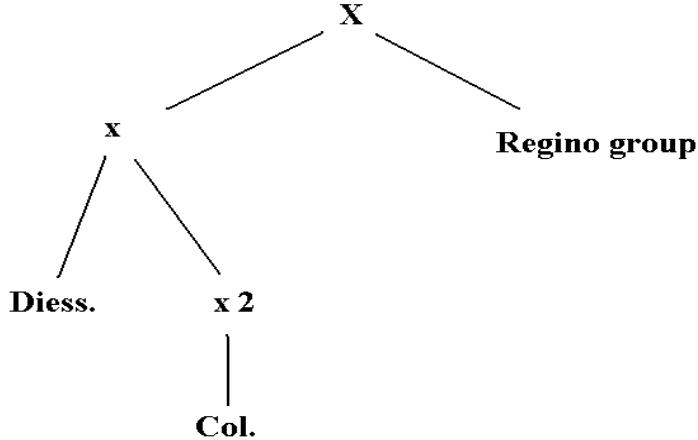
(A B C ... denote the preserved classes of scripts.) One can see: "lost" is the primeval original ('X') and all of the "shared" model sources for the individually preserved groups! Has blind chance not "worked" with downright stunning planfulness here?!

2. According to HELLMANN³⁶, the genealogical table for the *FULDA ANNALS* looks like this:



We see: the primeval script (from the 9th century) is lost. Of class A, there exists a copy from the turn of the 9th to the 10th century. The primeval script of class B is also lost. We will get back to these *ANNALS* once again later.

3. Genealogical table of the hand-written tradition of the *DECREES OF TRIBUR*³⁷ (synod which allegedly took place in May 895):



4. Fully systematical work is what "chance" performed in the destruction of the *CAROLINGIAN IMPERIAL ANNALS* (written 741 – 829).³⁸ The primeval script had allegedly been available in 4 to 5 reviews (editions). All those primeval scripts (from the 8th/9th century) have vanished without a trace. Strangely however, all sorts of "copies" have been preserved from the namely time, e.g. a copy of B from the 9th century, a copy of C from the 9th century, a copy of D from the 9th century. So, enough "copies" have been preserved by "chance"; only the primeval scripts it chose for destruction! Well, chance simply couldn't have let a primeval script survive!

We summarise: the fact that the primeval scripts (and "shared model sources") of almost all medieval works (chronicles, annals etc.) have disappeared, cannot possibly be traced back to the workings of chance; some place (the headquarters of the universal forgery

action) must have carried out a systematic campaign of destruction against those primeval scripts.

There is an explanation necessary here. *Not always does the big 'X' denote a destroyed historically-authentic primeval script. Namely, often enough, there's nothing but the forging imagination of the associates of the great enterprise behind the big 'X'.* That is to say: there has never been a primeval script of the relevant work in existence. The relevant work is a forgery (new creation) down into its last root! The preserved "copies" then are the real primeval scripts (from the forgery headquarters), and they have been cast into several classes in full deliberation for the same reason one had to produce the so-called double documents (comp. p 18): it was not possible for the forgers to give exactly fixed and unique information with regards to the chronology and the names. It is the correct chronology and accurate naming, more accurately: the consistent harmony between these two elements (names and dates) that made the enterprise fail. For that reason, every to a smaller or larger extent invented chronicle had to be, and was immediately, completely cast *into several editions* (in order to leave certain events in chronological suspense), or, during the course of the enterprise, one or several new editions were forged additionally, depending on demand.

In the following chapters, we will demonstrate those tactics of double entry "historical" book-keeping, veiling and ambiguity by several examples.

9.

Forgery technique and forgery 'black marks' in narrating sources

It has already been highlighted several times that, in the new building of medieval pseudo-history erected by the forgery association, *names and dates* were the most dangerous and worst performed parts, and why they were. In order to dampen the over the decades ever more dazzlingly emerging disharmonies of events (names) and the connected dates as much as possible, one took refuge to the most varying veiling tactics. In producing a forged narrating historical source, almost regularly, the tactics of double- or multiple-entry book-keeping (forgery of several each other contradicting or building-on-each-other "reviews" of a work) was exercised. Another measure is the *planful shifting (dating by compromise!) of the chronology*. For both, there will right away be evidence:

1. The simplest way out of avoiding any discrepancies between the names and the dates was this: one flat out left out the one or the other. That is how e.g. the forgers of letter collection (the so-called *WIBALD LETTER COLLECTION*) proceeded. "A sifting-through reveals a complete listing of the addresses, but the missing of any dates."³⁹ These tactics of leaving out either the name or the connected date, we see in use every step along the way in the medieval chronicles, registries etc.; there is no medieval script in existence in which this so obvious measure (leave gaps) was *not* used.

2. Of the allegedly around 1220 written historical work of OTTO MORENA, a critic⁴⁰ reports: "Namely, the text is preserved exceedingly defectively in *two versions* which add to each other." In this work, we hear and are not surprised at all, there are gaps to be found, namely there where the author "did not have at hand a name or a number". And it was never possible for our so painstakingly accurate author to fill these gaps! Because 50 years later, *someone else* must have tried to fill those gaps as well as possible. In doing so, this someone

else commits "most remarkably [...] arbitrary additions of missing dates and names". And how does this "improver" proceed: once, he turns one person into two persons (l.c., p 132), in another place, he turns one abbey into two abbeys, even a distance numeral he changes into a number of persons! All that from "well-contemplated deliberation".

3. Both forgeries of the *FULDA ANNALS*. According to S HELLMANN⁴¹, the first version of the annals reaches back to the year 887; it is represented by the hand-writings of class A. "Next to it, a second one appears with the year 882, represented by B. If up to that time, B and A were distinguished only by individual idioms, and furthermore by additions to the years 863, 864 and 865, now, a new kind of text in terms of language and tendency cuts in. In the place of smoothed Latin, a growing-wild sets in, and while in the preserved version A, CHARLES III. is attacked most sharply, version 2 sees him develop into a defender and praise speaker." In his objective "to create emotion within the reader", the praise speaker of CHARLES III. goes so far as to "break the principle of the annals in order to achieve an enhanced effect". Namely, he does what? A report, "the annalist does not deliver the way the date of the death of CHARLES (13th January 888) would have required it, for the year 888, but but lets it pose for the finale of 887." One sees, the annalist is little concerned with the accuracy of a date, seeing that he also "reports for example ARNULF's death for a wrong year, 99". (l.c., p 30) In order to properly acknowledge this "mistake", one is to contemplate that the author is reporting on a significant event of *his* time! It does not surprise us at all either, when we continue hearing (p 46, footnote 1) that in script 2, "the entire chronology from 840 onwards is in a state of confusion". "From 840 to 867, the years are given as one too high, from 868 to 874 given as 1 too low, from 876 to 887, as a result of the loss of 865, given as 2 too low."

4. In the necrologies (Books of the dead, in which monks were supposed to have entered the death dates of the inmates of their own monasteries, and often the ones of their

neighbouring monasteries), there rules a confusion of the chronology which is simply not to be outdone. BAUMANN summarises the results of his examinations of the books of death in the following, devastating judgement: "For us, it would be of particular significance if in the books of death, really and without exception, the names of the deceased would have been entered on the day they actually died, but unfortunately, that is not always the case; quite to the contrary, we find significant deviations here. Particularly frequent is it that the names are entered one day before or after the day of death, not rarely, they are shifted by a week, by a month, which is to be attributed to the scribe's neglectfulness. Furthermore, *erratic entries* are also found, *which appear to be produced quite arbitrarily*. On the day of death of e.g. the bishop ADELBERO OF WÜRBURG, the necrology of ZWIEFALTEN names the 7th October, the one of ST. BLASIEN the 16th of that month [...] The book of death of DIESSEN correctly gives as day of death of Duke ALBERT OF BAVARIA-MUNICH the 8th February, but the necrology of TIERHAUPTEN names as such the 14th June. King ALBERT, murdered on the 1st May 1308, the book of death of WEISSENAU names the 29th April, that of MEHRERAU the 2nd May [...] These few examples, *which could be numbered in the hundreds*, will suffice to prove that the entries of the days of death in the books of death must be confronted with suspicion."⁴² In order to recognise the entire nonsense in these date entries, one is to contemplate that the entries of the days of death in the necrologies were supposed to have occurred in order to remember the deceased on their days of death in prayers, but which of course was possible only if the days of death were entered correctly. With such endeavour of course, an arbitrary entering of days of death suits very badly, and it is impossible that medieval monks with some sound common sense shouldn't have perceived the anti-sensical in such practice. That the necrologies are forged, is also betrayed by a peculiar deficiency which all books of death demonstrate: almost never are the *years* of death of the deceased entered. Only once in a while, next to the day, the year of death also appears entered. Wise caution of the forgers!

One would barely be able to imagine the chronological chaos which would have had to emerge if with every day of death of a deceased, a year would have also had to be invented.

5. "In the year 1473" – i.e. during the era of Renaissance – "P HIRSS has, from two necrologies of the monastery DIESSEN O/T AMMER LAKE, produced a new book of death by arbitrarily excerpting individual names from both s. In doing so, he cared nothing for the keeping of the correct day of death, because he sets the from the s borrowed names *quite arbitrarily by one or several days too early here, too late there.*"⁴³ This good P HIRSS, who knows the elastic, veering, cloaked dating as well as a document or chronicle scribe from the 8th or the 12th century, our historian presumably will have to declare him a psychopath!

6. *Chronological confusion in papal catalogues* (= registries of the popes with entries on years of reign, day and year of death, and news of their lives). It is most superfluous for our purposes to deal with all existing papal registries and lives of popes in a manner that one was to list at length and breadth their alleged authors, the alleged times of their creation, and the relations among each other; because wherever one was to grab the matter, one holds proof in their hand that here as well, the late medieval history fabulists were thoroughly at work.

a) I will first talk about the *CATALOGUS CANONIANUS* and the *CATALOGUS FELICIANUS* of the Roman popes. Both catalogues, the first of which may be called K, the latter one F, have been recognised by the latest research⁴⁴ as excerpts and derivatives of the known great *HISTORY OF THE POPES*, the *LIBER PONTIFICALIS* (C). However, K as well as F do not rest on the *LIBER PONTIFICALIS*, the way it is preserved to us, but as a "*shared model source*" for K and F, a "*lost older edition of the HISTORY OF THE POPES*" (Cx) has to be assumed. Of F, there are 3 scripts, of K 2 scripts are known, but strangely, the *original hand-writing* of F as well as of K are *lost!* Thus, in this case, too, we can book originals and shared model sources as "lost". Of the three preserved copies of the *FELICIANUS*, only copy 1 is of interest to us,

because in this script, "very frequently, yes, almost regularly, the numbers are by one lower than the other scripts give them." But the author of the "lost" original of the *CATALOGUS FELICIANUS*, too, has introduced many mistakes into the text, has often changed it arbitrarily or fitted some small additions, "because he, as it seems, did not understand his , or did not want to make it any clearer." Even more self-glorifying, the author of the "lost" original of the *CATALOGUS CANONIANUS* proceeded with his (Cx). "K proceed with more liberty towards his text (than F); because *the numbers of the duration of the pontificate are changed almost throughout.*" –

b) In the so-called *CRONICA TIBURTINA*, the compilation in the style of a chronicle, allegedly written around 1240, next to a registry of the Emperors, a papal registry is also contained. According to HOLDER-EGGER⁴⁵, this *TIBURTINA* partly represents a pure excerpt from another chronicle, the *TIVOLESER*. Their disposition is the following: each page is divided into four columns; in the first columns, all years of incarnation numerals are entered from 1 to 1242. In the second column, the indiction numerals corresponding with the incarnation numerals are entered, in the third, the popes, in the fourth, the Emperors." Now, according to HOLDER-EGGER, in the *CRONICA TIBURTINA*, "*the chronology has completely fallen into confusion.* In it, only 8 of all the popes are listed for the year, which was to be associated with them according to the *TIVOLESER* chronicle (the). Mostly, they have only been pushed more often downwards than upwards only by a few years, but there are also differences of up to 25 years to be found. Those shifts can be explained only so, that the scribe probably already of the parent-hand-writing of the *TIBURTINA*, first wrote out the number columns on each page, then the text of the pope column, and in doing so, often didn't leave sufficient year lines for the number of years of pontificate, or wrote beyond them without noticing for which first year the popes were listed in his . *That he then, after extended erring, yet ended in the correct year numeral again and again, was easy, when he*

then took a little more notice of the ." The chronicler and copyist that HOLDER-EGGER illustrates here, must have been a luxury specimen of an idiot!! Thoughtless and inattentive to excessive levels, he slaps down his copy, and it is a rare occurrence with him that he can muster up enough energy to take a close look at his ! Why, especially because with him, as can be inferred from the disposition of his work, the chronology is supposed to be the main thing, that is why he does not place the least value on the correctness of the chronology!! [...] That is also why he later never notices his unbelievable blunders! Or is he too lazy to correct the mistakes! It goes without saying, "the chronology of the Emperor column, too, is in complete disarray". "That stemmed from the fact", in HOLDER-EGGER's opinion, "that a scribe no longer took any notice that every Emperor, too, was to be attributed certain year numerals and a certain first year, because they stood further away from the year column [...]" It is more difficult to explain that in the TIBURTINA, in several places, *the correct order of the popes, namely from LEO II. to JOHN XII. is confused, that in the Emperor's column, FREDERIC I. is placed before KONRAD III.*" Commentary superfluous! –

c) The *CRONICA S. MARIAE DE FERRARIA* also contains a papal registry. B SCHMEIDLER⁴⁶ reports thus on this catalogue of popes: "Of course, the text samples offer considerable deviations from the so far known parallels; the numbers follow different catalogues in turns. In the numbers for the popes, the first thing that sticks out is that they almost never contain day information, oftentimes, they don't contain any month information, either; often instead then, *the year and month numerals respectively, are 1 higher than* corresponds with reality or the entries in closely related catalogues [...] Not at all explainable is Calixt II. with annos VI, menses VIII., while most of the catalogues give him annos V, menses X, dies XIII [...]" –

We are being pushed directly onto the universal history falsification action, when we hear that in different catalogues of popes, popes are listed whom historical research, too, has

to declare "*fabulous*". So, e.g. the enormously imaginative MARTIN VON TROPPAU, the same who has developed such a successful advertisement for pope Joanna, in his chronicles *THE FABULOUS POPES DONUS II.* between BENEDICT VI. and BONIFAZ VII. and JOHN XV. between JOHN XIV. and XVI.⁴⁷ These fabulous popes, MARTIN has [produced] in accordance with, among others, the allegedly at the end of the 12th century by the papal chamberlain – the later pope HONORIUS III. – created papal registry.

On the question how this monstrous chronological confusion and even fabulous popes could have penetrated the papal catalogues, historical research of course, has first the explanation at hand that those deficiencies are, to the largest extent, to be blamed on the copyists, who, in their work, did not proceed with the required care and accuracy. Classical thoughtlessness of medieval scribes! On the other hand however, the root cause of the confusion in the timeline of the popes is to be regarded in the circumstance that the curia had neglected throughout the Middle Ages to officially record the events at the papal court. As a matter of exception, perhaps once, some employee of the curia, or a cleric in Rome, has listed the day of death of a pope, the papal chancery however, or the curia at all, have not, as a matter of due course, taken cause to record such dates and events in writing. Now, this "fact" exceedingly gives cause to be alienated. In almost every monastery, a necrology was maintained, in Rome at the papal court, one saw an unnecessary effort in that! While e.g. in AUXERRE, "very soon after the death of a bishop, the main events from his history" were "written down"⁴⁸, in Rome, strangely, one did not learn from the damage of a chaotic confusion in the chronology and the *HISTORY OF THE POPES*! The most minute, and the most insignificant, the most silly and meaningless, the smallest anecdote was passed on black on white to the after-world in the Middle ages – assuming the written tradition to be historical – the main events of the medieval centuries, the dates in the history of the popes, as much as the ones of the Emperors and Kings, were not worthy of a place of conscientious recording,

i.e. an official place! And all the while it is "known that since the earliest times, the name of the relevant pope was entered in the diptych and the canon of the mass respectively", and that on a decree of pope HADRIAN II. from the year 868, "the name of his predecessor NIKOLAUS I. was mentioned in the churches at mass, and for that purpose, was meant to be written in the sacramentaries or separate diptychs"⁴⁹ – that is, in the churches at least, one was meant to know, who even held the highest clerical honours, but in Rome, one did not think it necessary to officially list the day of death of a deceased pope. Here, one left it to the initiative of a monastery inmate in Germany or France, to jot down the emerging event, with the result that the German perhaps entered the 7th March, the Frenchman the 12th March!! It almost wants to give the appearance as if in Rome, one was scared of an official recording of papal dates! Of course, the solution to the riddle is to be seen in the fact that the history fabulists of the Renaissance have avoided in wise anticipation to deliver to the critical eye of the after-world an "official" historical writing with unique dates in their forged papal history.

7. *The annals of the Austrian monastery MELK*, as a matter of exception, are preserved as an "original"; that is, one cannot book the irregularities in these annals to the account of a thoughtlessly working copyist. REDLICH⁵⁰ summarises his examinations of the MELK annals as follows: "In no way did the annalist proceed very accurately, and very often, he wrote down the news only after a certain while. That is (?) how it is explained that right at the beginning, the most (!) of what is told for 1127 and 1128, belongs into the year 1126." Later now, after the identification of the script, several scribes have concerned themselves with the entries, and all of those scribes, with regards to the parchment and the ink, strangely suffered from temporary memory lapse, because "once, later, even throughout 13 years, during which very many scribes were joining in with the recording, *entered all events by 1 year too late*, and such things occur still more frequently henceforth."

8. ERNST SACKUR⁵¹, on the *HISTORIES OF RODULFUS GLABER* who allegedly wrote around 1405: "One thing is peculiar to the highest degree: *almost throughout*, he enters *the dates as two years too late*." The death of KONRAD II., for example, is wrongly entered for the year 1401. And those are events which supposedly happened during the time in which GLABER wrote his work! SACKUR believes to have found an explanation for this chronological confusion. "Naturally, this cannot be caused by mere mistyping; I would like to wage the guess that the author when he began writing in 1045, produced himself a plot in which the points in time would be given by the difference from the moment of recording onwards, so, perhaps: before so-and-so many years, this and that happened. Two years later, end of 1046 or beginning of 1047, he would have made use of those notes without, in his thoughtlessness (sic!), accounting for the meanwhile passed time." I am perhaps permitted to omit any further remarks on such gigantic thoughtlessness.

9. H STEFFEN⁵² on the *XANTEN YEARBOOKS*. "From 854 onwards, almost right through to the end of the *XANTEN YEARBOOKS*, a continuous shift of the chronology can be identified, *by all events being set one to (!) two years too late* [...] How carefully one has to take in those chronological beginnings, is for example taught by the year 866. Here we find, wildly mixed, entries that are backdated by a full two years [...] finally, a group of news which belong to the year 865..."

10. If we still list the *TEGERNSEE NECROLOGIES*⁵³, it is not only because, once again, we find "confirmed" the epidemic retardedness of educated human beings of the Middle Ages, but also because another contribution can be delivered that gilded historians indeed do not hesitate a moment, in order to save the "doubtless authenticity" of a source by the so well-known bottomless stupidity of their authors.

The *TEGERNSEE NECROLOGIES* are preserved in two "editions": next to the actual book of death, necrology fragments are preserved whose entries refer to the same events. So, in the necrology and the fragments, we find the same dates of death? No, we find different dates for the same case of death! Let us hear: "Conspicuously, namely the dates of death of TEGERNSEE monks, in our fragments, are entered by one or two days later than in the *TEGERNSEE NECROLOGIES*." A strange story! Finally, our critic hesitatingly reckons: "Should one then have entered, for the same name, two different dates of death in TEGERNSEE? That seems improbable." But to us, that does not only seem improbable, but flat out impossible; unless the TEGERNSEE monks may have been semi-idiots or jesters. And right, our experts sports the so "obvious" opinion that the monks have actually been lumbered with retardedness, because they offer us the following explanation: "If the list", so argues the critic, "does not originate from TEGERNSEE, but one supposes" [why shouldn't one suppose? insert by Kammeier] they originate "from EGERN, the belated entries are easier explained. One simply entered the day the messenger delivered the news of the death." And this "explanation" now completely satisfies the critical soul of the expert! Why, the main thing has been achieved: the fragments are "genuine".

However, we put ourselves into this supposed position: a messenger travels from TEGERNSEE to EGERN and reports: yesterday (e.g. the 20th April), abbot X has died. Our jester in EGERN takes up the quill, and without contemplation, writes into his necrology: abbot X died 21st April. Because today was the 21st April! And just now, on the 21st, he received the message that the abbot had died on the 20th! That he wrote down nonsense never crossed the retarded man's mind. Because he didn't write such nonsense down just once, no, he wrote it down more often. He was able to console himself with the fact that his colleagues in other places weren't doing any better than him, either. After all, e.g. the *ZWIESPALTEN NECROLOGY* names as day of death of the bishop ADELBERO OF WÜRZBURG the 7th October,

that of ST. BLASIEN the 16th October. Other monks even made their "erratic entries" "quite arbitrarily"!

10.

"Multiple-entry book-keeping" as forgery tactics

It has already been hinted at several times just what double- or multiple-entry book-keeping is meant to be in the realm of the universal forgery action, namely: the creation of forged sources (e.g. chronicles) in several from each other deviating "traditions" (= versions, reviews, editions).

The problem which we are about to approach now is that of the so-called *hand-writing tradition*. Let us once take a glance at just any medieval chronicle, for example at EINHARD's *LIFE OF CHARLES THE GREAT*, and let us try to inform ourselves on the condition of the stock of the preserved scripts (codices) of this work. On that, we find out a fact from HOLDER-EGGER⁵⁴ which we acknowledge most satisfied because we have not expected any differently. That is, the *original hand-writing* from the 9th century has – it goes without saying! See Chapter 8 of this book – *gone missing*. Strangely, on the other hand however, the so-called *VIENNA SCRIPT 510*, from the 9th century, i.e. "surely still from before or around the middle of the 9th century", is preserved, furthermore from the 9th to the 10th century, a hand-writing from MONTPELLIER, also the further *VIENNA SCRIPT OF THE COURT LIBRARY 473* from the end of the 9th century. The other preserved scripts belong to later times up to the 15th century. Thus, from the 9th century, there are several codices preserved, only not the original script! Time and again, "chance" betrays its preference for originals!

Now, HOLDER-EGGER divides all preserved hand-writings into three classes (A-B-C). What follows from that? That first off, 5 copies must have been produced from the lost copy, and that then, the script class A must originate from the 1st copy, class B from the 2nd copy, and class C from the 3rd copy. Most satisfied, we now hear *that these three primeval copies have also gone missing!*

Now, what are the relations here of the three classes A-B-C among each other? It is the same here as it is the case just about everywhere in the medieval chronicles: with regards to the contents, the classes more or less deviate from each other. *It may be postulated as a rule that the preserved hand-writings of a (each) medieval chronicle, in many details – contradict each other.* Number, overall frequency and severity of the contradictions are of course very different in the individual chronicles; but they are never missing altogether. Of such medieval source e.g. we find out the following⁵⁵: Preserved in this case are the versions P, R and E, and again of course, "all three are traceable to a lost primeval source". P and R now have "the more complete text, while E has already left some things, but in P, too, we miss some things that R and E report. Both R and E show the same mistakes, which can be corrected by P."

We are curious how the experts are going to explain to us the remarkable fact that the medieval narrating sources in their preserved hand-writings so often contradict each other so massively. With their renown method: stupidity as the most reliable explanation! Namely, according to the view of the experts, either the author was already a ninny, that from the start, he put out into the world different, each other contradicting "versions" of his work, or the evil copyists slapped together nonsensical things. Now surely, careless copyist can make all sorts of mistakes; however, it always turns out that – and we will present interesting examples of that later in Book 3 – that just these alleged copyist mistakes are thus in their nature that one

can *not* explain them by assuming a copyist accident! Or once again, the scribe would have had to be the semi-idiot whom we so well and so often had the pleasure to meet already.

Fortunately, we are in a position of possessing an absolutely certain criteria to determine whether a medieval chronicle has been naturally or artificially created, i.e. whether it is untouched and authentic, or whether it originated from the great forgery headquarters: namely, the fact of the loss statistics, which states whether 'X' and 'x' of the relevant chronicle, i.e. the primeval script and the so-called "shared model source" have gone missing. If of any medieval narrating source, the primeval hand-writing and one (or several) shared model sources have gone missing by "chance", the *preserved* scripts are forged or falsified respectively, at any rate, they have not gone through the headquarters of the forgery association unharmed.

From the nature of the forgery character, what follows from that aspect for the explanation of the contradictions of the scripts of one and the same chronicle is this:

Very often, the second or third version represents a during the action cast "*improved*" edition, the way it occurred to the forgers, of a botched creation which could not simply be dropped altogether because it had already been attached to the remaining mass of the forgery too firmly. The usual procedure in the production of forged chronicles however, was to right away create two or more editions, in order to be able to leave certain events and names in chronological suspense, because unique determinations simply turned out to be impossible – equally impossible as it was the case in the diplomatical tradition. Thus, the different scripts (script classes) of a forged work were not only supposed to mutually add-on ("to correct"), but they were supposed to consciously *contradict* each other in certain details.

Now, we can even determine a priori, when medieval chronicles *have to* contradict each other particularly often and starkly, i.e. in which parts the different scripts of a source

must show contradictions particularly frequently. *Namely, every time when the alleged author reports on events and things of his time, whose eyewitness he claims to have been!* When this moment occurs, the cautious author regularly takes his saving refuge to double-entry book-keeping of his "witnessed" events – whereas of course, the alleged author is to be regarded as the late medieval forger guild.

These tactics of multiple-entry book-keeping are now to be further explained by two examples.

1. *The chronicle of the so-called FREDEGAR.* Our expansion on this historical work, allegedly created in the 7th century, attributed to FREDEGAR, is based on the investigation of BR KRUSCH, published in the New Archive⁵⁶. Interesting are the findings of the hand-written tradition of this work; namely, it turns out that here, too, the loss statistics state *a lost original and a lost shared model source.*

KRUSCH distinguishes the scripts (script classes) 1, 2, 3, 4, 5. Of those, "2, 3, 4, 5 form one single great class, which is confronted by 1, as being completely independent from the former [...] The scripts 2, 3, 4, 5 have a great number of corrupted bits in common: they insert (into the text of script 1) words, leave others out instead, have the same rearrangements etc. In script 1, one reads complete and according to its meaning "Tracia ucusque regnata in provincia Roman redigetur". However, scripts 2, 3, 4 corrupt "Graeciacus, qui regnat" (script 2), "Graciagus, qui regnat" (3), "Gracia neus" und "Graciaucus, qui regnat" (in 4b² and 4c²) [...] and *thus turn the land into a fabulous King.*" Thus, the copyists of 2, 3, 4 have proceeded very thoughtlessly, but also very thoughtfully! "This circumstance", KRUSCH continues, "proves that the named scripts (2, 3, 4) stem from a lost primeval codex ('x') which was far more deficient than the other hand-written tradition which is preserved for us in 1." According to that, the nonsense would have already stood in the lost shared model source

('x'); but how then could the copyist of 'x' read the fabulous King out of the script available to him? And why then did this 'x' write down the name that he believed to have read in such mysterious hieroglyphs, so that each of the copyists of 2, 3, 4 have spelled out a different King? KRUSCH then examines further whether the lost shared model source 'x' is perhaps a copy of 1, or whether both scripts (1 and 'x'), independently of each other, trace back to the lost original codex ('X') of FREDEGAR. Strangely, KRUSCH must leave the decision in this question in suspense, since on the one hand, much would support that 1 and 'x' have been copied from 'X' – whereas the copyist effortlessly and flawlessly read everything correctly at the blunder spot "Tracia...!" – on the other hand however, 'x', too, where not directly out of 1 – because then, 'x' surely would have been able to correctly read "Tracia..." in 1! – but it could also have been copied from a (naturally, also lost) intermediate script (1y), in which case 1y would be to blame who, in 1, turned the country into a famous King!

With the previous assumption of uniform creation of a chronicle by *one* author, a long series of contradictions and rule-breaking remains unexplainable. KRUSCH then teaches the creation in abrupt stages, which, according to him, is supposed to be divided into three parts. The actual FREDEGAR got an older work out, and "added an excerpt from the first books of GREGORY OF TOURS, not without mixing in all sorts of fables, namely on pre-Franconian times: *products of a childish knowledgeability and cheeky invention, completely strange to real legend.*"⁵⁷ Anyhow, imagination runs wild every other moment with our FREDEGAR – despite the assurance in a prologue to "more diligently trace the truth". He has to thus report to us the news that a poet "VIRGILIUS" (!) had written on the FRANCONIAN Kings! (KRUSCH, l.c., p 441) On another occasion, he turns the TROJAN King PRIAMUS into a name of a people ('PRIAMI') which, "to him, seems to be identical to 'Rodii'". (p 465) According to Krusch, yet another editor has made further ingredients, but in doing so, he encountered the misfortune to not insert events correctly into the chronology, because e.g. several events follow each other

from the years 640, 642, 641; events from the year 602 and 616 are set into the year 623. (p 634) Thus, as one can see, there still remain irregularities and conspicuous details which could give the historians a headache, even assuming the creation of the chronicle in abrupt stages. In the most scripts, the chronicle has sequels attached; the author of the first part of the sequels has given an excerpt from the *GESTA FRANCORUM*, in doing so however, betrays "*a complete indifference towards chronological details*" of his . (p 496) Later on, the author has "plucked military campaigns out of thin air". (p 513) Remarkable how much FREDEGAR and associates resemble their later "colleagues" to a 'T', the history fabulists who also love to attest to their love of truth so much.

2. *The mystery of the tradition of the Decrees of TRIBUR.* The tradition of the decrees of the synod of TRIBUR, allegedly held in May 895, remains a stone of contention in historical research. For us, it is interesting as a text book example for the modus operandi of the history fabulists. The facts of the case are so that the official decrees of this synod "*are preserved in two, with regards to their contents, from each other deviating groups of canons*". The one group comprises of the collection called *VULGATA*, which, decorated with the signatures of 22 bishops, is characterised by a thorough treatment of the subject. The other group is preserved in a collection of canons of REGINO; it distinguishes itself from the *VULGATA* by the brevity of the form, and also offers some chapters which are not be found in the *VULGATA*.⁵⁸ So, in brief, two quite different groups of decrees pretend to be the real results of negotiations of the synod of TRIBUR. Of course, not *both* groups can be genuine, i.e. officially decreed, *one* group must necessarily be forged. The "mediating" assumption of SECKEL⁵⁹, one group to be official, the other semi-official, therefore, both groups represented "authentic" decrees, refutes itself by simply writing it down. How does one attempt to interpret the conspicuous phenomenon of the two each other contradicting groups of the tradition? "There are two, very much opposing, opinions faced with each other. One had believed to have found the solution

to the riddle by *either* considering the shorter canons of the *REGINO* authentic, the *VULGATA*, on the other hand, merely preparatory files on the matter, the 'prima actio' of the negotiations of the synod; *or*, by vindicating the authenticity of the *VULGATA*, and denying the shorter decrees (in the *REGINO*) the attributes of *TRIBUR* canons.⁶⁰ ^{II}

a) The *VULGATA* would have to be *the* authentic, official document on the decrees of *TRIBUR*, because this version is "a document, in extended form signed by the bishops present." KRAUSE, p 65) KRAUSE rightfully highlights that the signatures of the bishops, too, could have only had the purpose "to confirm and reinforce" the signed decrees of the council "as permanently valid rules and regulations." (p 71) "If the *VULGATA* was only the 'prima actio' of the negotiations of the synod, or a draft, or whatever you may want to call it, one would have to assume that the bishops in the very moment they signed the much celebrated announced chapters, would have also been convinced of their superfluity and worthlessness."

– Thus, the *VULGATA* marks the real, official decrees? But then, how is it explained that in the official *VULGATA*, there are several decrees missing, and not unimportant decrees, either, "which, considering the tendency of the synod, had to be of great value especially to the bishops"?⁶¹

b) *REGINO* allegedly "produced" his work, together with the by him preserved group of *TRIBUR* canons "on order of RADBOD OF TRIER, and dedicated it to HATTO OF MAINZ." Both bishops were present at the council of *TRIBUR*, that is, they were accurately instructed in the decided decrees of that very place. It is impossible that *REGINO* could have given out terms, which they were not, for the negotiated decisions of *Tribur* to the church uppers, especially considering that he was supposed to have completed his canon collection soon after the synod. "It would have taken an unbelievable naivety, or an even more unbelievable

^{II} In my copy of the work, Kammeier references 59, then 61, then 60, then 61 again. If you want to be the one to check, I could be the one correcting it thereafter :)

nerve, had REGINO entered canons as being TRIBURIAN, which they were in no sense, in his work, compiled on the orders of RADBOD, and had he dedicated these makings to Hatto with the explicit explanation that Hatto would have all of the canons in his library, anyhow, and would have long known them by his powers of knowledgeability." – Hence, REGINO delivers the "real, authentic" TRIBUR decrees? Research staggers around in circles like in a blind man's buff, incapable of finding a way out of the dilemma. The big mystery has absorbed the general attention so strongly, that small "irregularities" or "accidents" can of course no longer justify any attention. On our subject for example, the accidents are related to the detail of the number of bishops who had participated at the synod. Let us hear KRAUSE on this: "The number of participants varies, as is known, if one is to disregard the 27 bishops of the *FULDA ANNALS*, between 22 of the *VULGATA*, and 26 which REGINO enters in his chronicle." (l.c., p 72, footnote 1) Was perhaps 22 the "semi-official", and 26 the "official" number of participants? And whence might the FULDAERS have gotten their knowledge of the 27 bishops? – The bottom line is: the alleged TRIBUR decrees, in both their versions, have originated from the workshop of the history fabulists – double-entry book-keeping!

Now however, the experts have been ready to jump from the beginning of this chapter, to hurl at me "devastating counter-arguments". How then can the medieval chronicles, I hear the shouts, have only been forged in a late medieval forgery headquarters, when the material (parchment) and the peculiarities of the hand-writing characteristics imply that those historical sources originate from the most varying centuries of the Middle Ages?? To that, I reply: firstly, if everything had been as easy for the forgers' guild as the fabrication of "antique" parchment papers, they would have had a child's play for a task. And secondly, what one calls the *development* of the medieval (Latin) writing, its prominent, ever changing flourishing of the letters, is in truth an artificial making of the forgery association. In short: *the medieval hand-writing is a phantasy product*. Especially from this fact of the artificial

nature, the dire straits are explained, which the alleged "practical" document forgers encountered time and again with their "authentic" script s! The medieval hand-writing *development* is also an artificial product, a branch of the universal action. I ask the honoured palaeographers to approach the mystery of the, like fallen out of the skies, so-called *CAROLINGIAN MINUSCULE*. Everything more detailed on that, in a later place; here, only the comment that it is related to the artificial nature of the Latin hand-writing development, if the "barbaric" Germans allegedly only so late developed *their* writing signs (runes). In the entire realm of writing, too, the forging hands were working!

Endnotes

Abbreviations:

MIÖG = Mitteilungen des Instituts für österreichische Geschichte [Messages of the Institute for Austrian History]

NA = Neues Archiv der Gesellschaft für ältere deutsche Geschichtskunde [New Archive of the Society for older German Historical Science]

1 L Traube – Vorlesungen und Abhandlungen [Lectures and Treatments] I, p 31
2 R Thommen – Diplomatik [Diplomatics] in Meister's Grundriss der Geschichtswissenschaft [Blueprint of Historical Science] I, p 165
3 E Bernheim – Historische Methode [Historical Method], 1889, p 116
4 Bernheim, I.c., p 117
5 H Breßlau – Urkundenlehre (Diplomatical Science] 2, 1915, p 309
6 W Erben in MIÖG, Vol. XIII, p 550
7 Erben, I.c., p 549
8 K Uhlirz in MIÖG, Vol. III, p 194, footnote
9 Comp. S Löwenfeld in NA, Vol. XVI, p 195
10 H Zatschek – Studien zur mittelalterlichen Urkundenlehre [Studies on medieval diplomatical science], 1929, p 8 and 9
11 E Sthamer – Ein Beitrag zur Lehre von den mittelalterlichen Urkunden [A contribution to the science of the medieval documents] (in Sitzungsberichte der Preuss. Akademie der Wissenschaften, 1927, p 250 f.)
12 H Zatschek – Studien zur mittelalterlichen Urkundenlehre, 1929, p 21
13 Archiv für Urkundenforschung [Archive for document research], Vol. X, p 161
14 On the notary GB, also see NA, Vol. XXVI, p 413 ff.
15 See R Thommen – Diplomatik, p 157
16 Hist. Zeitschrift [Hist. Magazine], 1883, p 296
17 B Bretholz – Lateinische Paläographie [Latin palaigraphy], p 99
18 After the translation by O Abel, Kaiser Karls Leben [Emperor Charles' life] by Einhard
19 Siehe Abel-Simson, Jahrbücher unter Karl d. Grossen [Yearbooks under Charles t Great], p 21
20 Archiv für Urkundenforschung, Vol. IV, p 228
21 V. Wegele – Geschichte der deutschen Historiographie [Hostory of german historiography], 1885, p 41
22 Hist. Zeitschrift, 1882, p 414
23 K Brandi – Die Renaissance in Florenz und Rome [The Renaissance in Florence and Rome], 1913
24 O Lorenz – Geschichtswissenschaft [Historical Science], II, p 300
25 Comp. NA, Vol. XXVIII, p 262
26 Archiv für Urkundenforschung, Vol. V, p 190
27 Hist. Zeitschrift, 1883, p 267
28 See Archiv d. Gesellschaft f. deutsche Geschichtskunde [Archive of the Society for German Historical Science], Vol. 6, p 587
29 NA, Vol. XIV, p 301 f.
30 NA, Vol. XII, p 156
31 NA, Vol. XXXVIII, p 454
32 NA, Vol. XV, p 317
33 Archiv [Archive], Vol. XII, p 2 ff.
34 E Schröder in Göttingische gelehrte Nachrichten (Göttingen Learned News], 1899, p 59
35 Taken from Bernheim – Lehrbuch der Histor. Methode [Text Book of the Historical method], p 305
36 NA Vol 34, p 49
37 NA 17, p 58
38 NA 19, p 297 f.
39 H Zatschek – Studien zur mittelalterlichen Urkundenlehre, 1929, p 116
40 NA 48, p 117 ff.
41 NA, Vol. XXXIV, p 17 ff.
42 NA, Vol. XIII, p 419
43 NA, Vol. VII, p 39
44 NA, Vol. IX, p 460
45 NA, Vol. XXVI, p 484 ff.
46 NA, Vol. XXXI, p p 26
47 Archiv, Vol. XII, p 14
48 NA, Vol. XIV, p 407
49 NA, Vol. XIX, p 67 f.
50 MIÖG, Vol. III, p 500
51 NA, Vol. XIV, p 379
52 NA, Vol. XIV, p 99
53 NA 47, p 499
54 NA 37, "Zur Überlieferung von Einhards Vita Caroli Magni" [On the tradition of Einhard's work]
55 MIÖG, Erg. Bd. [Supplementary Volume] 6, p 202

56 NA, Vol. VII, p 326 ff.

57 Wattenbach – Geschichtsquellen [Historical Sources] I, 5th edition, p 101

58 Krause in NA, Vol. XVII, p 51 f.

59 Seckel NA, Vol. XVIII, p 367 f.

60 NA, Vol. XVIII, p 414

61 NA, Vol. XVIII, p 379